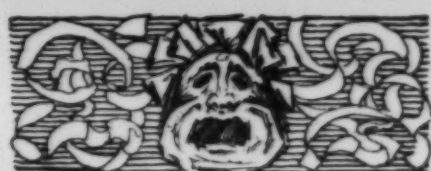


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS.



MARY SANDERS.



Theatre cabs will mean more to us girls than to any other class of theatregoers. It seems almost too good to be true.

Cabmen have some special delight in overcharging women. I suppose it's because they know we'd rather pay than talk to them.

When a woman takes a cab in New York and tells her destination to the man without bargaining with him, all the little devils in the kindergartens of Hades grin.

Women for many years have been able to attend theatres in New York unescorted. In the theatre they were perfectly safe from annoyance, but going home in cars and waiting for cabs was different.

If the theatre cab service is anything like the railroad cab service in efficiency and rate it will be a boon above all price to women.

We can wear prettier gowns and can leave our hats at home. We need not fear rain storms, nor snow, nor slush, with their subsequent sore throats and colds.

We can see good plays without waiting for Jack or Jim or Tom to take us. We need not fear the horny handed conductor's push in the small of our backs, as he moves us up, or "ledimoffs," or "steplivelys."

Nor the masher, nor the nudger, nor the man who steps on our lace gown and litters the car with our spangles. It will be a new and lovely era in the career of the theatre-going woman—in other words, the Matinee Girl.

People here in New York don't know how to treat Matinee Girls. Out West it's different. For instance:

From way, way out in Denver I have an invitation for a "Matinee Girls' Tea," given from 4 until 6, on the lawn, by Henrietta Crossman.

I think that is the loveliest thing I have ever heard of. I wish the actresses in this vicinity would get up some animal cracker feasts for the matinee girls.

The fact is we are not half appreciated as a class. We are regarded as frivolous things who eat caramels and buy photographs of the leading men.

But the fact of the matter is the Matinee Girls make the plays nowadays. Why? Because we talk. We talk over the plot, and the costumes, and the scenery, and the way it ended and that beautiful sofa in the last act.

People hear us in cars and shops and at luncheon, in restaurants and hotels. They can't help it.

Which are the successful plays? The plays that have the big matinees. The plays that please women. Isn't it so?

A couple of weeks ago the Matinee Girl published a verse of a little poem that has a conspicuous place upon her desk. It is very simple and jingly, but there is a certain sweet spirit about it that is very refreshing in these days of mysterious magazine poetry.

Since printing the verse several letters have come to THE MIRROR office, asking for the rest of the poem, and the Matinee Girl takes great pleasure in giving the first and second verses. The third was the one used before.

The clipping is signed "Philadelphia Evening Telegraph," sent by Margaret M. Creery, which would indicate that the verses were written by an unprofessional writer. Here they are:

If you'll sing a song as you go along,
In spite of the real or the fancied wrong,
In spite of the doubt if you'll fight it out,
And show a heart that is brave and stout,
If you'll laugh at the jeers and refuse the tears,
You'll force the ever reluctant cheers
That the world denies when a coward cries
To give to the man who bravely tries:
And you'll win success with a little song,
If you'll sing a song as you go along.

If you'll sing a song as you plod along,
You'll find that the busy, rushing throng
Will catch the strain of the glad refrain,
That the sun will follow the blinding rain,
That the clouds will fly from the blackened sky,
That the stars will come out by and by;
And you'll make new friends till hope descends
From where the placid rainbow bends;
And all because of a little song,
If you'll sing a song as you plod along.

This is such an odd age that one is more likely to become famous through a blunder than through a work of actual merit.

I don't mean on the stage. I know there are such things as eggs and the gentle grill of the critic's pen. But in other departments it seems that the only sure way to be successful is to go ahead and do the wrong thing.

For instance, I heard of a certain young millionaire editor of New York who sent one of his reporters all the way to Vienna to receive treatment there from a famous specialist for cancer, which the reporter had developed.

The story of the manner in which the reporter was brought into the notice and subsequent kindness of the editor was peculiar.

The story was that the reporter, who did police court work, was something of a convivialist, in fact so much so that at times he was wont to have to send accounts of his own fapses from the narrow path to the paper for which he worked.

But he was a good reporter, and a paper will stand almost everything from a good reporter. One night this particular man got to the office late, filled with news and other things.

In the dim haze of the city room he saw an unusually well dressed young man bending over the city editor's desk. The young man was proprietor of the paper, but the reporter wasn't distinguishing features that evening.

He resented the appearance of a stranger in the room and thought his reading the papers on the editor's desk was a piece of impertinence. He especially resented the fact that the intruder was in evening dress while every other man in the room was in shirt sleeves, at work.

With the reporter to think was to act. He walked over to the bent figure of the "dude" before any one knew what he intended, and executed a swift kick, which lived in history.

The excitement which followed brought him to his senses. In the prostrate figure he recognized "the boss." He reached for his hat and coat.

But the young man only dusted off his

clothes and said: "I wouldn't do a thing like that if I were you." Of course, he afterward naturally inquired who the man was, and he began to take an interest in him instead of discharging him.

When the reporter developed a disfiguring cancer the editor noticed it and had him sent to Vienna to be treated. Then he sent the man's mother over, so that she would be with him through his stay abroad.

I recollect that the group of newspaper men, who spoke of this occurrence, commented on the fact that they were all hard working chaps on the same paper, but that the chief never noticed them or their work.

They were quite bitter about it, and I suggested that they drop bricks on him, or drive tacks in him, or do any old thing to awaken his interest.

Then they would be sure to have their salaries raised and have fur collars put on their coats. They lacked nerve to take any advice, and they are still pegging away unnoticed, for the want of a little enterprise.

But what I started in to say is this. A blunder is sometimes the best thing that ever happened. If you can paint a picture or write a book or a play and have it jumped upon hard enough, your fortune is made.

Edwin Markham has become famous through his poem, "The Man with the Hoe." Even we Matinee Girls are talking about it, although when I first heard of it I thought it was an advertisement for a breakfast cereal.

All the big adjectives in the language have been used up on that bit of morbid, unnatural word garbling. The poet dipped his pen in the ink to grow maudlin over the condition of the laborer.

He called him brother to the ox, which wasn't at all nice. He grew hysterical over the light that had been blown out in the brain of the Man with the Hoe. He practically assailed labor as an evil—an awful thing that bent men's backs and made them grovel.

Now, the Man with the Hoe is all right. It's the Man without the Hoe that has a kick coming.

It is work that moves the world. The men who dig the wells and the mines, and build the railroads and the bridges and plow their land and raise their crops are the men who amount to something, the men who do things.

Kipling had the right idea when he wrote to Admiral Dewey, in answer to something complimentary the latter had said or written about the English writer during his illness: "You can get up there on the deck and fight—I can only write about it."

The same idea is brought out in almost everything that Kipling has written—the dignity and the wonder of practical everyday work—the work of the hand as well as the brain.

Every one who has his task in the world's big plan is of more importance than the idler. If this idea could only be brought before children with sufficient force we would need no prisons, no asylums, no gold mines, no poor-houses.

I know a little bandy-legged colored boy who is about three feet tall and generally resembles a Brownie in hard luck. I met him the other day and asked him how he was.

"I'm working now," he said, with some dignity. "I'm just going home to dinner."

"I hope you have a nice position," I said, wondering much, "and a good salary."

"I have a good place," he said, proudly. "I'm bringin' home vegetables for the Italian stand 'round the corner. I get a dollar a week."

"Good for you!" I said. "I'll come 'round and give you an order this afternoon."

I hate to get so angry about anything. I'd much rather take life in a placid Dan Dalyish fashion. I much prefer to be merry and kittenish and keep out of politics and the labor question.

But a good coon song or bad variety bill or anything that will make people feel happy, has more poetry in it than all the condensed gloom that was ever put into ink on paper, or into color on canvas; or was acted out on the stage.

Art gets so morbid sometimes that it has to be handled with rubber gloves and disinfectants.

A little cheap cheerfulness is better than all the iconoclastic rant that ever oozed from a disordered liver by way of the brain.

Sometimes you see a play that sends you home with cold chills running along your spine. Have you ever felt that way?

I have and I get positively gruesome over the possibility that a wave of gloom and sorrow and repining about the mistakes of the world will ever strike the theatre.

What a dreadful thing it would be if it became a fad to write and produce only tear-soaked plays, with the thorns and the stones and the seams of life put out for our mental feet to tread upon.

Every human being learns to know the woe and the bitterness and the suffering that can be crowded into one short existence.

When you commence to go up against it in poems and pictures and plays it's dangerous to wear a collar button.

If it became the fashion to be sad, what in the name of all that's lovely would become of THE MATINEE GIRL?

ZANGWILL'S PLAY PRODUCED SECRETLY.

The first presentation of Israel Zangwill's Children of the Ghetto was made at Deal, England, for copyright purposes, July 25.

The admission charged was one guinea, and the audience consisted of one person. Deal is an out of the way place, principally noted for the smugglers who infested it in time past.

It was a congenial atmosphere, therefore, to Mr. Zangwill, who was most anxious to "smuggle" his production and keep the event secret.

The law requires that such a performance be advertised in the regular way, and Mr. Zangwill had considerable difficulty in getting his bills printed. He feared the London newspaper men would attempt to witness the play and learn its exact story and situations, which have been carefully guarded, and will not be made public until its first American production in Washington, Sept. 18.

He finally surmounted this difficulty by having this work done at the office of the Jewish Chronicle, in London, at night by one man, the editor being pledged to secrecy. Mr. Zangwill succeeded in his purpose, and not a hint of the story became public.

MARY SANDERS.

The Boston public have come to look upon Mary Sanders, of the Castle Square Theatre Stock company, as one of the Hub's particular pets, and her engagement as ingenue with this organization, now in the third year of its continuance, has resulted in gaining for her friends and artistic admirers all through New England.

The record that this little lady has made in the productions at the Castle Square Theatre is ample evidence of her conscientious devotion to the duties of her profession, for, since May 6, 1897, she has played no fewer than seventy-seven parts and only once has been compelled to disappoint an audience, and that once was due to a combination of Boston weather that has never been surpassed in the trying climate of this metropolis. Miss Sanders has the rare faculty of instantly grasping all the possibilities of a character, and she has a keen perception of the ludicrous that enables her to show the humorous side of life with rare fidelity. In more serious dramatic work, to which she has been called occasionally, she has always gained the favor of her audiences and shown her command of an unusually wide range of characters.

Her successes with the Castle Square company frequently have attracted the attention of managers during their visits to Boston, and she has declined numerous very advantageous offers to star because of her pleasant relations with her present associates and her keen appreciation of the kindly feeling shown by her Boston audiences. A portrait of Miss Sanders is shown upon the first page of this issue of THE MIRROR.

TOM MURRAY ON THE CONTINENT.

Mr. and Mrs. Thomas E. Murray are spending their vacation in visiting the principal resorts of Belgium, Germany, Italy, Switzerland, and France. Mr. Murray writes from Paris: "We met hundreds of Americans going up the Rhine, through the Black Forest, and even in Italy, but Switzerland seems to be their favorite camping ground. They are the life of the places they visit and a great boon to shopkeepers. THE MIRROR is very popular abroad. About three months ago it contained a statement that I was going to join my old partner, Mark Murphy, in a tour of the States, and I have been asked by many people, not connected with the profession, whether it is true or not. I was surprised that non-professionals should take interest enough in theatricals to have THE MIRROR sent to them from London while traveling on the Continent. Much as I should like to visit my own country I cannot do so until my engagements for another year expire, so the report is incorrect."

THREE PLAYS AT COHASSET.

At Cohasset, Mass., on Aug. 19, an entertainment was given for charity under distinguished patronage. C. A. Bratter's new one-act comedy, *Belladonna*, was played by Joseph Holland, George Pouncefort, and Marion Ballou; Thomas Chatterton was enacted by Henry Woodruff, Joseph Holland, George Pouncefort, George Holland, and Marion Ballou; and two scenes from *The Long Strike* were given by George Holland, Mr. Woodruff, Mr. Pouncefort, and Miss Ballou. Melville Ellis furnished the music. Mrs. Creholl, daughter of Stuart Robson, entertained the players at supper, and William H. Crane took them sailing on his yacht.

AS YOU LIKE IT AT LARCHMONT.

An outdoor performance of *As You Like It* was given last Thursday evening, on the grounds of the Larchmont, N. Y., Yacht Club, for charity. Two thousand persons were present. Bijou Fernandez gave an admirable performance as Rosalind, William Beach was an effective Orlando, and James J. Corbett made his debut in Shakespearean drama as Charles. The cast, capable throughout, was that given in THE MIRROR a fortnight ago.

ENGAGEMENTS.

For the Burrill Comedy company: Horace V. Noble, Harry Alvan, Miss Lorraine, and J. B. Early. J. M. Dudley, re-engaged for the same company.

Birdie Price, for *A Royal Prisoner*. Paul Terhune, for his second season with William Owen.

Lillian Brainerd, to play Mrs. Beekman-Street, in *My Friend from India*, with Walter E. Perkins. Frank H. Crane, for the same company.

William Elmer, re-engaged for *Sporting Life*, to put on the fight with Joseph Kilgour and to play *Red Mike*.

Frank Sheridan, for *A Young Wife*, to be presented at the Fourteenth Street Theatre on Thursday.

Hudson Liston, with Stuart Robson for *The Gaddy*.

With Chauncey Olcott: Daniel Gilfeather, Etta Parker Martin, Dustin Farnum, Luke Martin, Paul Everton, Olive White, Mabel Wright, Richard Malchen, George Brennan, Mrs. Lizzie Washburn, Charles R. Gilbert, Argyle Gilbert, Louise Marcelli, Marguerite Diamond, Frank Bonn, and William J. Jones.

William E. Philp, for *The Three Little Lambs*.

Eugenie Thais Lawton, with Liebler and Company.

Gilbert Sarony, to play *Mama Katzenjammer* in *The Katzenjammer Kids*, with the Blondells.

Nellie Russell, with J. H. Wallick, for *The Dairy Farm*.

Maurice McMahon will play the Irish comedy role in *A Man of Affairs*, which opens Sept. 21, under the management of W. M. Knowles.

Myrtle May returned to town last week, after a Summer's sojourn at her home in Chicago, to begin rehearsals with Willie Collier's Mr. Smooth company.

Joseph H. Kearsley, with Mabel Paige.

John W. World, by Harris and Cooney, to support Rose Coghlan in *The White Heather*. He will also introduce his well-known specialty.

Carl Burton, as musical director, with the Jules Grau Opera company.

Severin J. De Deyn, for the leading heavy in *London Life*.

William D. Stedman, for the lead in *The Danger Signal*.

GOSSIP.



A new and promising toe dancer is Ariel, a charming brunette, young and vivacious, with large brown eyes and jet black hair. She is said to embody the poetry of motion. In Broadway she is often admired with her great St. Bernard dog. Ariel Fernandez is in her seventeenth year, and has been instructed in dancing by C. Constantine, under whose care she has been for several years. Mr. Constantine is also her manager, and he believes that she will surely equal the success of Bessie Clayton, Mabel Clark, Hattie Wells, Deyo, Lillie Collins, and other famous pupils of his.

E. E. Zimmerman will take the road again with *The Span of Life*, having recovered from the results of a serious cable car accident long ago. He is associated with Lewis Donazetta, who has bought the rights for Sutton Vane's drama. The Donazettas will be the feature of *The Span of Life*, and the "span" scene will be reversed, a second curtain permitting the audience to see the breaking away of the human bridge.

May Gooch, of the Palmer Opera company, has been seriously ill at Lancaster, Pa.

Grant Parish will close on Sept. 30 a successful season as general manager for the Boston owners of Glen Sligo Pleasure Park, near Washington. Mr. Parish has declined two offers of management and will sail for Europe on Oct. 10 for a two months' pleasure trip. His novel, "The Commune of the People," will appear in its second edition about January 1.

John G. McDowell will be professionally known henceforth as Jack McDowell. He will play a star part and manage stage this season with Fitz and Webster's *A Breezy Time* (Western).

Beach and Bowers' Minstrels opened the remodeled Hawley Opera House, Clarinda, Iowa, on Aug. 15 to S. R. O.

Willie Collier's support in Mr. Smooth, opening at the Manhattan Theatre on Saturday, will include Louise Allen, Helena Collier, Helen Keimer, John F. Ward, John B. Maher, Thomas Evans, Dan Mason, George W. Parsons, Thomas Garrick, and M. L. Heckert.

Fire at William H. West's Summer residence, Bensonhurst, N. Y., did damage to the extent of \$250 last Tuesday.

On the occasion of their anniversary Louie Ramsdell presented Etha Rossland with a valuable diamond ring. They have been re-engaged with McPhee's Big company.

Sanford B. Ricaby, who managed the tour of Harry Corson Clarke last season, has arrived in town.

Rehearsals of Israel Zangwill's *Children of the Ghetto* have begun at the Herald Square Theatre, under direction of James A. Herne and Mr. Zangwill.

The models of the scenes for James A. Herne's new play, *Sag Harbor*, have been submitted to Liebler and Company by Gates and Morange, and have been accepted. The models were painted from photographs of quaint localities in Sag Harbor. One scene will show the interior of the curious little boat house, where United States Government life boats are built.

Rehearsals of the special The Christian company, headed by Edie Ellsler and James M. Colville, began last week. This organization will play all the larger towns of New England before it begins its Western tour, which will include the Pacific Coast circuit.

The season of the Grand Opera House, Brooklyn, N. Y., will open Sept. 4, with *Under the Red Robe*.

A divorce has been granted at Fargo, N. D., separating Minnie Bowen Pierce from her husband, Benson H. Pierce.

The Dyffryn Trio, Mr. and Mrs. Dyffryn and Ethel, after spending a delightful vacation at their cottage, Crescent Beach, Revere, Mass., joined the Macanley-Patton company, Aug. 28, at Butler, Pa.

George C. Tyler, of Liebler and Company, has had a play submitted to him by a prominent clergyman of New York, the production of which he is seriously considering. Since the presentation of *The Christian* Mr. Tyler has had three plays by clergymen brought to him for consideration.

Eddie Clark is playing the juvenile role with *His Better Half*.

The Adams Brothers will open early in October, near Philadelphia. They have a new one-act play, by C. W. Noyes, entitled *The Electrical Isle*. Joseph R. Adams' comedy, *A Crazy Lot*, is being rewritten.

The Metropolis Theatre will open on Sept. 11, with *The King of the Opium Ring*. The cozy theatre is now one of the best equipped in the city, and Manager Rosenberg has not forgotten the actor, as the dressing-rooms have had an entire overhauling.

Mrs. Annie Arnold, mother of the Arnold Sisters (Edith and Tina), announces the engagement of her daughter Tina and Frutchy, the trick bicyclist.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

A Sextette of Melodramas—Coming Productions—De Wolf Hopper's Success.

(Special Correspondence of The Mirror.)

LONDON, Aug. 12.

This week we have had more melodrama to cheer us on our pilgrimage here below. In fact, the proportion as to the new productions since Bank Holiday has been six melodramas to one musical play. Samplers of such goods have, therefore, not only to see a play every night, but also negotiate a matinee or two. We playgoers have thus been kept fairly virtuous, for, of course, we have had no idle hands for Satan to find mischief. I gather, however, that he has in the words of your poet, still carried his business on. But I cannot stop to consider the affairs of Lucifer and Co., Limited, for the play's the thing.

As a matter of fact, though, and strictly between ourselves, sometimes the play is not "the thing" at all. Certain plays this week have not been as bad as that, but rather as one may say, not quite the thing. Into this category comes Arthur Shirley's new version of The Corsican Brothers, produced on Monday at the Pavilion in the Whitechapel Road. This newest edition of the creepy ghost-drama, which Montipio and Grange dramatized for Fichter from a storyette by Daud, and which the late Dion Boucicault adapted for Charles Kean, is called Brother for Brother. Its chief differences include the making of Frères Fabien and Louis both in love with the same lady—who is now a usual heroine and not the mere lay figure of the old play—named Emilie de Lesparre, a grass widow, but, as H. J. Byron said in his Corsican Brothers' burlesque, "by no means green." This re-arrangement is better than of yore, especially as it comprises an unselfish giving up of the girl by Fabien. In other respects, however, Shirley has not improved the play, although he has thrown in a real live horse for the new heroine to dash in upon with a view to stopping Fabien's duel with Chateau Renaud—which duel is now fought with pistols as well as rapiers. Doubtless there would have been added a few "blunderbells," as John S. Clarke used to call them, had there been time. It was reported that the latest adapter of the Corsican Brotherhood had vastly improved on the old pantomime low-comedy quarrel between the Orlando and the Colomus, but all he has done is to drop in *en bloc*, if you please, the chief business and characters of Maddison Morton's old farce, The Thumping Legacy, adapted from the old French play called La Vendetta. There's an easy way of writing low comedy for you! The newest Corsican Brothers play has been splendidly mounted by Manager Isaac Cohen, and it is well acted, especially by Marion Benvil as the new equestrian heroine, Oscar Adye as Chateau Renaud, and Ashley Page as the Brothers. Fabien, as of yore, continues to preserve a strong resemblance in face and figure, and method to poor Will Terriss, whom he was wont to understudy at the Adelphi. Terriss was the Chateau Renaud in Irving's first revival of The Corsican Brothers at the Lyceum, and he was far better as Chateau Renaud than Irving was as the Brothers—which roles never suited him. Did time and space permit I could unfold a long account of the many versions I have encountered of this drama of the Telepathic Twins, but I must not on! on! even though my Pegasus bolts like a filly and carries its rider astray, as the poet sings.

Speaking of horses, we have had a stableful of them in another melodrama which made its first appearance in London this week. This is The Klondike Nugget, written by your S. F. Cody (described as "the king of cowboys"). This was brought to our Elephant and Castle Theatre this week, when its exciting combat, rescues, murders and other light episodes, described by me to some extent on the play's original production in our provinces, have proved hugely to the liking of the playgoers of the New and Old Kent roads and the immediate neighboring vicinity. Quite a family of Codys have given good accounts of themselves in this play. But the best and most popular of the stage players engaged were the horses, who performed a series of wonderful feats and displayed both humor and pathos. And it all was done by kindness plus the placarded permission of an official of the Society for the Prevention of Cruelty to Animals.

Another melodrama of somewhat strange and fitful tendencies is Secrets of the Harem, which was brought to the big Britannia Theatre, in Hoxton, on Bank Holiday. This play is really a most interesting mixture of everything, such as murders and madrigals, bowstringings and ballads, poison and pantomime, not to mention dances and decapitations. It has proved so much to the liking of the cheap-price and perspiring patrons of this house, although only originally booked for the one week allotted to all plays here, it has been rebooked to return three weeks hence. I am sorry that I cannot report any improvement in the condition of my old friend the Britannia's benevolent director, S. F. Lane, the richest theatrical magnate in England. The doctors give no hope of her recovery, although the end is not expected yet.

Another melodrama of a somewhat unwieldy and jumpy kind is one produced at the Kennington Theatre this week. It is the work of William Boyne and Cecil Newton, actors both, and is called A Soldier's Son. The hero in this is of a more than usually blithering kind. Everybody seems to be able to get the better of him, either by faked carnage or drink or false orders for the delivery of priceless jewels, accusations of girl-betraying, etc. It is only when he has been made the victim of all villains concerned and has been disinherited and jumped upon generally, that he joins the gallant Twenty-first Lancers and with Her Majesty's forces at Omdurman valiantly assists in destroying dervishes and blowing up the late more or less lamented Mahdi's tomb. It should be added that about midway in the play the said hero is hurled down among the engines of a Channel steamer, thereby forming the big sensation of the production. When cut and revised somewhat, especially in its low-comedy passages, A Soldier's Son will doubtless go well on the road, both in our islands and your continent. The chief acting honors fell to Richard Hoodless, a clever young youngster, as the hero; William Devereux as the Chief Villain, and Mena Le Bert as that C. V.'s sometime wicked but subsequently repentant paramour.

Another play which is likely to go well in your land and ours is in London Town, which George R. Sims and Arthur Shirley have written as a sort of companion play to Two Little Vagabonds, for the wholesale producing firm of Hardie, Von Leer and Gordyn, who produced the new play at the Crown, Peckham, on Monday. It is a well-knit and an evenly balanced melodrama, full of domestic pathos and humor. It is written around the thrilling adventures endured in and around our great metropolis by the heroine, who is the long lost and much persecuted daughter of a much perplexed millionaire. The chase for this heiress, her terrible sufferings en route, the attempts to "remove" her by would-be inheritors, and the struggles of certain poor but honest low-comedians to help the poor girl, are all set forth, ingeniously evoking cheers and laughter throughout. It is, in short, a good strong emotional drama. Lyn Harding as the millionaire, Constance Walton as the millionaire's daughter, Trant Fischer as a "rum cull" called "the Screever," and Clara Jacks as a faithful and funny low-comedianess were among the best of the players.

Perhaps the strangest production this week has been Jew or Gentile, a one-act, but wild and whirling melodrama tried by John Lawson and company at the Paragon, a huge vaudeville theatre, down at Mile End in the far east. This work is described by its author, Moses Hoffman, as a "theological theme," if you please, and is intended to prove, according to the playbill, that "Jews were crucified before the Nazarene." Therefore the period chosen is 70 A. D., what time the late Titus was Emperor of Rome, and was busily engaged in blowing up Jerusalem. It

is full of horrors intended to freeze the marrow of kind friends in front. Often, however, I found it having the opposite effect, and all through being terribly overdone. This "theological theme" presents among other things the gory head of the hero's just decapitated mother, the scourging of all Jews present, the wholesale stabbing of the Hebrew hero, a young Rabbi (or "Rav"), and the blinding of the distracted wife by a thunderbolt, forsooth, all because she frantically promises to become a Christian in order to save her husband from terrible torture! Eventually the Hebrew hero gets free and after swording a few Goyim, and drowning another in a well of real water, he hurls the chief Roman villain from the top of a high tower into the surging torrent below—a fate which that villain richly deserves, not only for being so villainous, but also for daring to have a name like Licentius!

The Brixton Theatre on Monday passed out of the hands of its old manager Rider-Noble into those of E. G. Saunders, who intends to run the house in connection with his other theatres, the Coronet, Notting Hill; the Camden, Camden Town, and the Terriss, Rotherhithe.

We have been very busy in the theatrical bankruptcy line this week. Charles Lauri, pantomimist; Horace Sedger and Arthur Elliot, theatrical managers; Avolo, a music hall instrumentalist; Agnes Hewitt, actress-manageress; and Oscar Barrett, composer and pantomime runner, have all been up for examination. All these have had a bad time in speculation. This is Sedger's fourth appearance in this character.

A Trip to Midget Town will be produced by Carl and Theodore Rosenfeld at the Olympic on Sept. 2. Chester Baily Fernald's play, The Moonlight Blossom, will be put into rehearsal by Forbes Robertson and Mrs. Pat Campbell at the Prince of Wales' on Monday. Mrs. Langtry's rehearsals of Sydney Grundy's new play, The DeGenerates, in which her daughter Lily will make her debut, are shaping well at the Haymarket. So are the rehearsals of Seymour Hicks and Fred Latham's new nautical drama, With Flying Colors, at the Adelphi, which will be the first West End Theatre to reopen, the Haymarket being second. The Avenue finished up its first run of Pot Pourri last night. The Wild Rabbit indulges at the Criterion next week. Basil Hood and Sir Arthur Sullivan have gone to Switzerland to finish their comic opera, due at the Savoy in October. El Capitán, plus De Wolf Hopper's nightly orations, is going so strong at the Lyric that it has been booked to stay till November. Meanwhile Charles Klein has gone away rustication—not to say ruralizing. Next week's new shows include The Rose of Rathboy, an Irish drama by Dan Fitzgerald at the Kennington Theatre; Miss Chiquita, a musical play by George R. Sims and Clarence Corri, successfully tried at Birmingham last week at the Coronet Theatre, Notting Hill; and a new version of Don Cesar de Bazan, at the County Theatre, Kingston.

At the moment of writing Charles Wyndham is still hovering between the Wyndham and the Athenaeum for the name of his new theatre. Also he is pining to play Cyrano, Benedick, Petruchio, and Charles Surface. When Charles W. plays Charles S. he would like Ellen Terry for his Lady Teazle, Mary Moore for his Maria, and Sir Henry Irving for his Sir Peter Teazle. His wishes are modest, aren't they?

GAWAIN.

THE PARIS STAGE.

Business in Theatricals—The Coquelin Matter—At the Comédie Française

(Special Correspondence of The Mirror.)

PARIS, Aug. 14.

The great drama at Rennes, that has dwarfed all other subjects into insignificance. What will be its climax? Is France again to become a shambles; its soil to be soaked with blood once more? Many think so, and point to the barricaded house in the Rue de Chabrol, wherein are Jules Guerin, of the *Anti-Juf*, and his comrades, as a forecast of what is to come.

With the situation so grave, it is small wonder that theatrical news is hard to secure. The customary gossip on affairs of the stage is not heard; all the talk is of the Dreyfus court martial. Even at the theatres one hears much of it. Between the acts extras, giving alleged new developments, are hawked about, and forthwith a tempest of excited discussion ensues.

The weather continues hot, and two more theatres—the Ambigu and the Déjazet—have closed. The Cluny has changed its bill—*celles qu'on* Lacte having proved a dire failure—to La Flamboyante, another clerical farce, that is going to be played by the Cluny. Since 1886 when he left the House of Molière for the first time, he has had everything his own way, the rules of the theatre having been ignored in his case. He will commence his season at the Porte St. Martin in September in La Dame de Monsoreau.

The performances in the old Roman theatre at Orange, of which I wrote you some time ago, have just concluded. Some changes were made in the programme. Sarah Bernhardt, who was to have appeared, decided not to do so, and what would have been one of the most beautiful of her performances—La Samaritaine—could not be given. The Alcestes of Euripides and Racine's Athalie were played by a company headed by Mounet-Sully, and including Paul Mounet, Garnier, Madame Favart, Mlle. Hatto, and others.

The Comédie Française revived Le Monde ou l'on s'ennuie recently, with Mlle. Leconte in the leading role, which she played excellently. The play seemed as popular as ever. Extensive preparations are being made for the revival of Ponsard's Charlotte Corday, Mlle. Desvignes, first prize winner for tragedy in the Conservatoire contest, will be in the cast. At the Française last week Mounet-Sully appeared in *Edipe Roi* and Polyeucte.

The latest about the German actors that are to appear at the Gymnase during the exposition is that Herr Lautenbach has withdrawn as manager owing to differences with Agnes Sorma, who now proposes to bring her own company and appear for but ten performances.

Here is our old friend Fougère to the fore again. As usual, she has lost some jewelry, \$15,000 worth this time, that she left in a cab on her way home from the Ambassadeurs. What Fougère needs is a good American press agent who can invent some new stories once in a while.

Humperdinck's Hansel and Gretel, it is said, will be produced at the Opéra Comique next season. Cantile Mendes has made the French version.

Manager Carré of the Opéra Comique, has been sued by Nina Pacht, the singer, for \$10,000 for alleged breach of contract. Sarah Bernhardt has engaged George Berge and Diane Savelli.

T. S. R.

THE STAGE IN ITALY.

New Plays—An Ideal Theodora—Mascagni's Tour—Verdi in Old Age.

(Special Correspondence of The Mirror.)

ROME, Aug. 10.

We have two dramatic authors named Traversi—Anton Traversi and Camillo Traversi. Both are good—as good as we frequently confound the two, which is not just either for the one or

the other. For instance, when last I wrote to you I mentioned the half failure of The School of Husbands. Now I have to mention the success of The Parasites. Both plays are signed Traversi. But one Traversi is Anton Traversi, the very successful author of The Parasites.

The success of The Parasites is genuine, not only are there the usual calls after each curtain, but applause greets many of the scenes before the curtain falls.

In The Parasites we see Italian society as it now is, with its parasites, who will swallow every insolence, and who will bow to every man or woman that can give them a dinner. For this dinner, indeed, they will put up with every ignominy, and will stifle every scruple and qualm of conscience. Bread and cheese and work they abjure. Why should they work and fare badly, when they may feed well and drink champagne without raising a finger?

This is not quite to the point, but I have known more than one gentle born American and English lady compelled to leave Rome to free herself of the parasites who forced themselves upon her, and when she fed for years for no other reason but that they were parasites, and would not work, though they would eat and drink of the best. Well, it is this type of parasite, known to every one, that Camillo Traversi has put on the stage—the parasite from which you cannot free yourself. He speculates on the kindness of your heart and on your means, with the result that knife and fork are always placed on the dinner table in readiness for him.

This modern parasite is called Gaudenzi in Traversi's new comedy. The very name Gaudenzi has its origin in the word *rejoicing*, and do not parasites ever rejoice at their friends' expense? Gaudenzi does not know the meaning of moral sense, nor of honesty. But he is not altogether bad. He takes as it comes, when it comes easily and gives himself a title, created in his own imagination. Sometimes he gets up an aristocratic entertainment for the benefit of his own family—but under a fictitious name. This is frequently done in Rome.

Then he increases his resources by protecting unknown foreign artists, for his influence in society is thought to be so great. He has a son, worthy of the father. The son is married in secret, but openly pays court to lady artists, who appeal to the father to obtain a hearing in aristocratic houses.

Gaudenzi has a daughter, too, and a young nobleman is in love with her. But the lad's father sees through Gaudenzi's subterfuges and deceptions and marriage is out of the question. The end is that Gaudenzi goes to America with his daughter, who fortunately for him and herself, has a beautiful voice and a natural talent for the stage.

Italy, perhaps the world in general, is full of such Gaudenzis. The comedy was thus duly enjoyed by the public, who thought that Gaudenzi could be traced in more than one sphere of society. The dialogue is bright and witty, and altogether the play is a success, if but for the picture it offers of Italian society at the moment.

Another success is a drama in one act, by Zambaldi, called Humanity's Lullaby. It is a kind of essay on the question whether it is not better to kill incurable diseased people rather than help them to live on and suffer. We are brought face to face with a doctor, who has a son suffering from a disease which is fatal and incurable. Shall the child live to be a mere trunk of perpetual suffering and bodily degradation? the father asks himself.

One night he says to his wife, "I saw the little martyr suffering agonies which neither you nor I may ever know. I saw him struggling to open a door to escape from his tortures and—

"You killed him," cries the wife.

"Me! I saved him!" says the doctor.

The work, little as it is, has made a sensation and is being much discussed in various ways.

A drama in a Ballroom is a satire in five acts and a prologue on the subject of the Duke of Abruzzi's journey to the North Pole. The scenery is the success of this work, which ends in a chorus, wishing success to the Duke of Abruzzi in his hardy undertaking. An operetta has been written on the same subject and promises to become popular. It is called The North Pole. The music is really very pretty and bright, especially in the prologue. The third act is a gem from beginning to end. It is a great success here.

Other novelties, more or less successful, are The Attie's Providence, by Franco, and Vulcania, by Zangarini. Gems and Promises are two novelties which Piergiorgio has written for the actress, Pallotti, and which we hope soon to see in Rome.

Then we are soon to have Count Roden, by Doctor Barlesi, who occupies his spare moments in writing for the stage.

A young and hitherto unknown actress is making a most extraordinary success in a third rate Roman theatre in Sardou's Theodora. No one has ever yet played the part in Rome as this woman plays it. It seems to have been written for her. She is no longer an actress when she plays the part. She is Theodora. Was she really Theodora in ages ago? The play is having the longest run I remember in Rome, and all because of this unknown woman. It is simply marvelous. In America she might make her fortune in this one play. Here she may plod on all her youth and never become a cent richer, for old age, when it comes, if it comes!

Tina Di Lorenzo is in Sicily and driving Sicilians mad by her talent and her beauty. The stage is strewn with flowers every night she appears.

Scarpitta, the Neapolitan dialect actor, says he intends going to Paris for the exhibition. Mascagni is going on a tour through Germany, Holland, and Scandinavia, with an orchestra of eighty performers, chosen from the best orchestras in Italy. He has been presented with the citizenship of San Marino, the oldest and smallest existing republic in the world.

Verdi is in Montecatini, where he is literally worshipped. The other day he wanted to go into the Devil's Grotto, but his friends would not let him, lest he should take cold.

S. F. Q. R.

THEATRICALS IN MANILA.

Opera in Spanish—American Enterprise—Familiar Faces.

(Special Correspondence of The Mirror.)

MANILA, P. I., July 9.

Since I wrote my last letter the Montana regiment have been doing their turn in a continuous performance, which will continue to run indefinitely. By special request we continued as top lights until July 3, when we were taken off the firing line and two battalions sent to Cavite as provost guard, while the other battalion is in the old quarters at Manila.

While we were at Manila there appeared in The American, this city, a personal, in which I was urged to call at that office. On the 24th of April I was sent to town and while there called as requested, and found an old theatrical man, H. F. Seymour, whom I had met frequently in the United States. He is the proprietor of the American, and has a lease on the largest theatre here, lately occupied by the Pennsylvania regiment as quarters. It has a large, splendidly proportioned stage, and a seating capacity of about 950. Mr. Seymour proposes to fit it up with modern seats and play American companies over a route as follows: Honolulu, Manila, China, Japan and Australia. He controls the bill posting affairs of the city and is building many boards after the American style.

The Teatro Filipino is doing fairly well under the existing hours of liberty. Their performances begin at 5.30 p. m. to small audiences, which increase until about 7.30. The theatre closes at 8.30. During last week El Cura del Regimiento, and La Marcha de Cadiz were given, and to-night El Anillo de Hierro will be produced.

The cast—Señoritas Rius and Rachel, and Señors Molinero, Alfia, Carrillo, Cala, Gonzales, and Ocampo—work hard and with success. The two ladies and Señors Molinero and Carrillo are very capable people and have excellent, well trained voices. The chorus is poor.

At the Libertad Theatre, if Trovatore has been given during the past week in a small way,

Faust is advertised to follow. Both theatres have fine orchestras. That of the Filipino, containing sixteen pieces, is especially good.

A "Filipino Circus," that has been giving performances for two weeks in the city, sailed last week for San Francisco. The only performers of note in it are six fairly good acrobats. In the United States the combination may draw as a novelty.

While we were at San Fernando the ghost walked, and I was pleasantly surprised to again meet John B. Rogers, who as paymaster's clerk assisted Major Schofield, paymaster, in making the boys put money in their pockets. Mr. Rogers formerly was connected with the Grand, at Salt Lake, Utah, and later was manager of the Wright Huntington Stock company, that made its headquarters at Butte, Mont., for part of one season. Mr. Rogers came out with the Utah regiment, got his discharge and was appointed paymaster's clerk, a responsible position.

At the Palace, on business yesterday, who should I see in Major-Gen. E. S. Otis' office but Algernon Aspland, formerly one of the tenors of the Del Conte Opera company that toured the West in 1897-98. He has arranged with Maestro Barlot to produce a series of operas and musicals, the first of which will be given at the Hotel Oriente. He will be assisted by Señora Agresti and a native quintette. An available cast will enable them to produce L'Pagliacci.

CHARLES W. LANE.

THE AUSTRALIAN STAGE.

Hoyt Farces Popular—Cinquavalli's Great Success—News and Gossip.

(Special Correspondence of The Mirror.)

SIDNEY, N. S. W., July 19.

A Stranger in New York, after a successful run, made way for a revival of A Trip to Chinatown, with Harry Conon in his old part of Welland Strong. The present company, however, lacks strength so far as the feminine portion of the cast is concerned, and on that score does not favorably compare with the last Chinatown company seen here, that included the late Sadie MacDonald, Nellie Butler and Geraldine McAnn. The revival of this popular play has been well received and much appreciated. A Day and a Night will follow at the King's Muskeeters, which is just concluding a very successful Melbourne season.

At our Theatre Royal, the Brough Comedy company have been producing One Summer's Day to very satisfactory returns; and on Saturday last produced for the first time in Australia Henry Arthur Jones' The Physician. This play promises to have a long run. Joseph Carne does splendid work as the Doctor, while Mrs. Brough as Lady Valerie, Robert Brough as the Rev. Hinde, Emma Tempy as Edana, and W. T. Lovell as Amiel all scored heavily.

At the Tivoli a veritable Cinquavalli boom has set in and the hall is packed to overflowing every evening and two matinees a week. You know Cinquavalli, so it is not necessary for me to enthuse over his performance. The present bill at this hall also includes Virto and Miss Irene, a very clever musical couple; the Valdares, trick cyclists, and Harry Shine.

Mr. and Mrs. Harry Rickards and family, and Mr. M. Marcus, the concert and theatrical agent, sail by the Alameda for Brisbane Aug. 2. Mr. Rickards will be away from Australia until the end of the present year, and during his absence will visit Frisco, Los Angeles, Chicago, New York, Boston, Philadelphia, Liverpool, Manchester, Birmingham. He will stay in London for about a month and then visit Berlin, Hamburg, Vienna, and Paris. His trip, which is purely a business one, is to make contracts for his various ventures here for 1900.

The Lyceum Theatre continues to be well patronized, and A Merciless World has enjoyed a good run. Our Native Home, a play new to Australia, is billed for Saturday next. Charles Holloway, the popular actor-lessee of the Lyceum, has been laid up for the last week with a very severe cold, but will be back in harness for his next production.

Ada Ferrar, of the Knight-Ferrar company, which produced, under Williamson and Musgrove's management, The Sign of the Cross and The Prisoner of Zenda, has returned to London. J. B. Watson, who stage-managed The French Maid and The Gay Parisienne for the same firm, has also returned home, but I understand will return shortly to Australia with some new plays for Williamson and Musgrove. Williamson and Musgrove are organizing a No. 2 Gelska company. Harry Shine has been engaged for the Chinaman's part. I understand the company will tour New Zealand.

Mr. and Mrs. Hannibal Williams have arrived in Sydney from your side and will give a series of literary entertainments through Australia. Locke Richardson was the last to give entertainments here on the above line. Frederick Villiers, the war correspondent, is lecturing in Melbourne on "Khartoum at Last."

George Darrell is producing Transported for Life at the Royal, Perth, W. A. He will leave for London shortly and probably will be accompanied by Athena Claudius and Allie Senior, two of our most promising native actresses. Dante, the magician, is also showing at Perth.

Bland Holt reports good business in Melbourne with Straight from the Heart. Lachlan McGowan, one of our veteran stagers, is writing a history of our stage from the early forties. Alfred Dampier is still laid up at Newcastle, but now convalescent. Phil Goucher has succeeded the late George Gordon as Williamson and Musgrove's chief scenic artist. George Rignold is appearing as Othello at the Brisbane, Q. Opera House. The Flying Jordans are in the same city. McAdoo's Minstrels have concluded their season at our Palace Theatre and are now in Melbourne. M. B. Curtis' Minstrels at the Criterion give a very good show and are doing well. Ernest Hogan is a firm favorite. The Belle of New York company will return to the States by the Alameda.

E. NEWTON DALY.

HONOLULU NOTES.

HONOLULU, Aug. 3.

Maggie Moore and H. C. Roberts, with a company of twelve or fifteen people will arrive here on the Alameda Aug. 18, en route to London. The company consists of people who have supported the star for many seasons in her tours through Australia. Miss Moore, it is said, may play at the Paris Exposition.

Things operate are in a rather chaotic state at the present writing. The taking over of the Southwell company by Morosco changed somewhat the original plans as regards their playing a season here. R. L. Scott has placed the advance sale of season seats for the Tivoli Opera company for some time the latter part of this month.

The S. S. Australia 22 brought to the Orpheum Al Hazzard, ventriloquist; Ethel Lynwood, contortionist, and Lilian Leslie, descriptive vocalist. The four Silvinis and Marie Brandes will return to San Francisco.

Mrs. Cohen, wife of J. C. Cohen, of the Orpheum, made her professional debut as Ethel Dixon at the Orpheum July 29. She has a strong contralto voice and perfect enunciation. She is especially strong in ballads and con songs. Post and Marion are still doing clever sketches. Boggs and Haeward continue deservedly popular.

C. L. CLEMENT.

ATLANTIC TRANSPORT LINE.

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SAN FRANCISCO.

Your correspondent has been out of town on a short vacation so had no opportunity of witnessing the production of "Clint's New Play," The Fairy Godmother, by Blanche Bates and the Frawley co. at the California, Aug. 7-13. From the newspaper criticisms, however, it appears that the comedy was well received. It was described as on the refined, farcical style, vivacious and sparkling. Critics are not agreed as to whether the part of Yvonne was particularly adapted to Miss Bates. She played the artful, strategic young Frenchwoman with her usual abandon and earnestness but she was criticised as being too highbush. Some said the grace and release of the true Frenchwoman were wanting. However, as Miss Bates never does anything badly, her performance was worth the seeing. As Blanche Bates, Yvonne's untamable husband, Daniel Frawley was amusing. Manola Mound played the timid French girl, Yvonne's companion at St. Cyr. She was pleasing. Mary Van Buren made a very handsome Madame de Maitenon. Taken on the whole, it was thought that The Fairy Godmother would be a success with a little retouching. Week 14-20 was the last of the Frawley engagement. For the first four nights London Assurance was put on. This proved to be a disappointment. It is old, very old, and not at all suited to the Frawley co. Miss Bates had long expressed a desire to play Lady Gay Spanker, and she had her wish. If she is wise she will exchange the dashing Lady Gay from her main role. She seems to try to do too much sometimes. Harrington Reynolds was a good Richard Dazzle. Francis Hynde, a new member, played Charles Courtney and gave promise for the future. J. R. Armory was stupidly clever as Dolly Spanker. Charles King was utterly unsuited to the part of Sir Harcourt Courtney. The last three nights of the week As You Like It was attempted. Miss Bates was much admired as Rosalind and seemed to revel in the part. She had not given it enough study, however, to give a finished performance. On the matinee, 18, Hedda Gabler was produced. The occasion being Blanche Bates' benefit. All the horrors of Ibsen's play were faithfully reproduced, and the star in the title-role held her audience spellbound. It was, perhaps, the finest thing she did during the entire engagement. She takes her leave of San Francisco for New York 21 with the hearty good speed of all theatregoers here. Frawley rests a week and then takes his co. to Los Angeles for a ten weeks' engagement. Pearl Landers is the latest acquisition to the co. They return here at Thanksgiving for the Winter season. Ward and Sackett's Comedians in A Bachelor's Honeymoon is the California bill for week 21.

Brother Officers, a melodramatic comedy, was produced by Henry Miller at the Columbia week 7-12. The interest of the play centres upon a very worthy young man who is dragged down by his low birth and disgraceful connections. Not a pleasant character to study. It was exacting to Henry Miller, though, who showed his sterling ability in the part. He was plain, direct, ruggedly honest and, with it all, finished to a degree. The brother officer who though of higher birth is indebted to his humble friend was well portrayed by Guy Standing. He was polished to his fingers' ends. Edwin Stevens appeared to the very best advantage in the character of the villain, Hutton. In fact, this excellent actor was utterly lost at the Tivoli; out of his element altogether. His King Claudius in Hamlet showed perfect study. Margaret Anglu was very happy as the Baroness Boydon. Week 14-19 a mixed bill was presented, including The Adventure of the Lady Ursula, Heartsease, and The Liars. The engagement closed in a burst of glory. Week 21 Clay Clement and co. appear in A Southern Gentleman.

At the Alcazar 7-13 Florence Roberts and White Whitley presented The Lady of Lyons. Bulwer Lytton's play was well presented. Week 14-20 the attraction was Under Two Flags. Miss Roberts surprised all by her bright and vivacious portrayal of Cligwen. Week 21 Camille and Romeo and Juliet are billed.

Grand opera is running strong at the Tivoli. The house is packed every night. Week 7-13 Trovatore and Faust were played, and week 14-20 Fidelio, Rosamund, Anna Licker, Mary Linck, Salasna, Mertens, Aredano, and Berthold are already high in public favor. Week 21 Cavalleria and Pagliacci.

Falka was well received at the Grand Opera House week 7-13. It was well staged, acted and sung. So was Dorothy, week 14-20. Winfred God was encored nightly in "Queen of My Heart." Clover 21-26.

The Oberon was jammed to the ceiling on the afternoon of Thursday, 17, the occasion of a benefit performance in aid of the fund to provide a fitting reception for the returning California volunteers. The managers of the various playhouses in the city constituted the committee, and a check for \$10,500 was turned in. Every actor and actress lent aid to the show, and the performance was the best ever given in the city. Among those who took part were Bonner's orchestra; the Seymours and Girdler brothers, with the Deonzos; Bob Alden and Strap Hill; Blanche Bates and the Frawley co.; Denis O'Sullivan; the Grand Opera co. from the Tivoli; Linton and McIntyre; Florence Roberts and White Whitley; Alexandra Dagmar; Henry Miller and co.; Edwin Stevens and the Tivoli chorus; Irene Vinton; Clay Clement and co.; Esmeralda; Morosco's Opera co.; and the Cardowne Troupe.

Eileen Hewley is the name of a clever little actress who will be a member of the new Alcazar co.

Augustus Cook has left Frawley to join Clay Clement. He will appear in A Southern Gentleman.

DENVER.

The disintegration of the Summer stock co. has begun, and announcements of the forthcoming season have been made. The Summer resorts, Elitch Gardens and Manhattan Beach, will close 4, and the down-town theatres, the Tabor and the Broadway, will open on 3. Orrin Johnson and Lottie Alter, of the Manhattan co.; Henrietta Crossman, Eleanor Robson, J. Henry Kolker, Brigham Boyce, and David Miles, of the Elitch co., have gone East to meet engagements for the Winter. Walter Clarke Bellows will have a co. on the road, starting out about December. Charles Schilling will start from Denver with Two Married Men early in September, and John Nicholson with a co. in Alabama in October. Much dissatisfaction is felt over the bookings announced for the Winter. At both of the first-class houses, the Tabor and Broadway, they are of an inferior class.

There is room here for a first-class stock co. for the Winter, and I should not be surprised to find one such about December if a theatre can be obtained. The new vaudeville theatre to be part of the Orpheum circuit will be built this Winter. Denver is ready to give liberal patronage.

Elitch Gardens' bill 20-26 was a Private Secretary, and although it had been done before many times it was well received. Herman Sheldon as Rev. Spaulding was very amusing. He is a most versatile character comedian. Mr. McVickers as Cattermole gave a very creditable character study. Howell Hannel as his nephew put much life in the character, as did Frederic Conger as his friend and co-conspirator, Marsland. Madge Carr Cooke appeared as Mrs. Ashford, making the most of this eccentric part. Lillian Daily as Edith and Maud Fealy as Eva both looked pretty and realized the characters sufficiently. Margaret Tealy and Katherine Field in their respective roles of the landlady and Mrs. Spaulding were excellent. Harry Stubbs as Gibson, the tailor, was especially true to the character. Charles Brokate played the servant very well. The stage settings were Bellesque and the comedy went with commendable vim and dash.

Manhattan Beach 20-26 offered The Butterflies, under the direction of John Findlay. It was beautifully staged by Alfred Smith and was given with finish and artistic smoothness by the

capable stock co. Emmett C. King played the leading part, Frederick Ossian, most artistically. Mr. King has been playing heavy villains all season and surprised his friends by his neat comedy work this week. Scott Cooper as Hiram Green was breezy. He was seen to better advantage than previously this Summer. Charles Abbe, as the Englishman, Strong, was capital. He is a high class comedian using none but legitimate methods to obtain his laughs. Albert Brown in the thankless part of Harrington Green, Mr. Findlay as Coddle, and Robert Bell as Pelsar did conscientious work. Selene Johnson as Miriam dressed the part beautifully, playing with sweetness and rare intelligence. She has made a distinct impression during her short engagement. Charlotte Deane surprised every one in the ingenu role of Susanne, doing a delightfully refreshing piece of acting. Agnes Findlay as Mrs. Stewart Dodge gave a splendid portrayal of the haughty mother. Liska Churchill as Mrs. Ossian was also very good. Next week the season will close with My Wife's Mother.

Harry Stubbs, Frederic Conger, and Herman Sheldon will be members of Walter Clarke Bellows' new stock co.

Charles Taylor, Jr., will be a member of John Nicholson's Alcazar co. Taylor made quite a hit here a few years ago in the Manhattan Stock and acquired some reputation with the Burbank Stock co. at Los Angeles last season.

At Elitch Gardens, 4, Walter Clarke Bellows and his stock co. will close a most successful season. Elitch Gardens during its existence has never had such an artistic season nor such pecuniary success. The entire credit is due to Mr. Bellows, under whose direct supervision these high class productions have been given with such excellent results. Mr. Bellows and his family will rest in this vicinity until December.

R. L. HERBERT.

MINNEAPOLIS.

The Neill Stock co. gave London Assurance at the Metropolitan Theatre Aug. 17-19, opening to a very large house, notwithstanding the excessive heat. The play was put on in a decidedly creditable manner. Edith Chapman appeared at her best as Lady Gay Spanker. Her work throughout was more than ordinarily effective. James Neill created a very favorable impression in the role of Richard Dazzle. Hershel Mayall made the most of Charles Courtney. Fred J. Butler gave a well sustained personation of Sir Harcourt Courtney. Joseph R. Everham made a satisfactory Max Harkaway. Emmett Sharckford did some clever character work as Mark Meddle. George Bloomquist and Lilla Vane, as Sir Adolphus Spanker and Grace Harkaway, respectively, were satisfactory. Lady Windermere's Fan was presented 10-13 to good business, and the performances were commendable throughout. Edythe Chapman gave a clearly defined portrayal of the role of Mrs. Eryenne. Benjamin Howard, a recent acquisition to the company, made his first appearance as Lord Windermere and made a very favorable impression. Agnes Maynard was an excellent Duchess of Berwick. Hershel Mayall appeared to advantage as Lord Darlington. Joseph R. Everham won favor as Tuppy. Fred J. Butler was pleasing as Cecil Graham, and Lilla Vane left little to be desired as Lady Windermere. The stage settings were exceptionally well chosen. The Dancing Girl 24-26.

The Banda Rossa opened the final week of its engagement at the Lake Harriet Pavilion 13 to large crowds. The engagement of this almost incomparable organization has been an emphatic success, both from a pecuniary and musical standpoint.

The New Harmonia Theatre will open its regular season Sept. 3 with a strong bill. The decorations and furnishings are being pushed to completion and the interior now presents a very attractive appearance. Damon and Pythias will be presented at the Bijou Theatre 1 by Sanford Dodge and co., under the auspices of the local lodges of the Knights of Pythias.

Clayton D. Gilbert, formerly of the Manning School of Dramatic Art in this city, has severed his relations with that institution and will assume the management of the department of oratory and dramatic art in the Johnson School of Oratory and Dramatic Art.

F. C. CAMPBELL.

LOUISVILLE.

The season commenced at the Avenue Theatre Aug. 17 with Richards, Pringle's, Rusco and Holland's Minstrels, headed by Billy Kersands. The organization is a large one and gave a first-class entertainment to large business. Dorothy Lewis opened in The Heart of the Blue Ridge through-out the week to excellent patronage. Ed O. Risley, a popular Louisville boy, had a well fitting comedy part in the cast. The improvements at the Avenue were favorably commented upon, and it is believed the house will be a successful one under the management of C. D. Shaw. The Denver Express 27-2.

Manager William H. Meffert has returned to the city and is engaged in superintending the renovation of the Temple Theatre. The Meffert Stock co. will begin rehearsals early in September, but the date of the opening and the name of the play are not yet announced.

Macaulay's will open its season 11, with Al. G. Field's Minstrel co. Eugenia Thias Lawton, of this city, who made such a successful debut here recently, has returned from the East, where she signed with Liebler and Company for this season. She probably will have a part in The Children of the Ghetto. Friends of Miss Lawton will tender her a benefit prior to her departure.

It is rumored that the Masonic Temple, the building in which the Temple Theatre is located, is to be sold, the present structure torn down and a modern new building erected in its place, and that it will include a new theatre. The arrangement as spoken of does not contemplate a change during the coming theatrical season, and will therefore not interfere with the plans of Manager Meffert.

Manager James R. Camp lingers in Gotham, enjoying a rest after his labors during the six weeks' season of the Fay Opera co. at the Auditorium. In addition to his engagement of the Metropolitan Opera co. for that house in November, Manager Camp will have the direction of Maurice Grau's affairs for the engagement of the opera co. at Indianapolis and at Cincinnati. In addition to his managerial duties Mr. Camp is the City Tax Receiver of Louisville and a busy man.

George Selby, the organist and composer, is enjoying a brief vacation in Europe.

CHARLES D. CLARKE.

MILWAUKEE.

The hot wave has reached here at last, but though the days are excessively warm the evenings are comparatively cool, and the Academy, that still enjoys a monopoly in theatrical amusements, continues to draw good houses. The New Magdalen was the bill offered Aug. 21, and the first-nighters turned out in good force. The first performance was a little disappointing, the players did not seem at ease in their roles, and though each member of the cast labored zealously the work as a whole did not blend and the correct atmosphere was wanting. Eva Taylor made her first appearance here as Mercy Merrick, and exhibited considerable talent, but the part was apparently beyond her present capabilities; she possesses a very pleasing voice and an expressive face. Eugene Moore is always forcible and sincere, though as Julian Gray he seemed out of his element. William Yerance, who never disappoints, gave a very praiseworthy performance as Horace Holmroft. Mary Emerson as Grace Roseberry looked exceedingly sweet and did a beautiful piece of work in the first act of the drama, but was not quite so effective in the later scenes. Julia Blanc deserves special mention for a well defined, carefully thought out impersonation of Lady Janet Roy. The ever popular Donald Bowles was received with the usual demonstrations of approval in the part of Captain Arnut. James E. Nelson as Surgeon Surville, R. C. Chamberlin as Wetzel, and Charles Deland as Max contributed faithful portrayals, and the

staging of the play was all that could be wished for. The Late Mr. Jones 23-3.

Frederick Paulding left for a few weeks' rest 22, this being his first vacation for a twelve-month. Mr. Paulding will visit some of the northern lakes of Wisconsin on a fishing trip, his place being meanwhile filled by John M. Sainpolla, who arrived here 21.

The reorganization of the Thanhouser co. for the Winter season is still incomplete. Several new members have yet to come, among them being Edwin T. Emery and Samuel Lewis.

Ward and Vokes will reopen the Alhambra 27 in The Floorwalkers.

Buffalo Bill's Wild West show appears here 28.

CLAUDE L. N. NORRIS.

DETROIT.

The Wilbur Kirwin Opera co.'s engagement at the Lyceum proved so successful that it was extended a week. Said Pasha was repeated Aug. 20 and Girode-Giroda was sung 21, 22. Other operas which the co. will sing during the week are The Black Hussar, Fra Diavolo, The Mikado, Carmen, and The Two Vagabonds. The engagement will close 26.

The regular season is on at Whitney's Opera House, and business is booming. Uncle Josh Sprague opened a week's engagement 20. No changes have been made in the play since it was viewed from the same stage a year ago, and but few changes in the cast playing it. Ed West plays the character taken last year by Arthur Kherna. Frederick H. Wilson, who takes the title part, is a good actor in his way, and the rest of the co. is fair. It comprises this season in addition to those already named Frederick W. Terries, Norman H. Gilbert, Louise Foster, Alice Holly, Mrs. J. M. Stout, Hilda Tucker, James Bowen, May Prince, Joseph O'Hara, W. C. Sander, and P. A. Langan. The play is well staged, well dressed, and is pleasing to immense audiences. U. T. C. 27-2.

The Detroit Opera House will open Sept. 18 with Chauncey Olcott in A Romance of Athlone. Maude Adams 25-30.

Who is Who, with a new co., will be played in Detroit about 17.

Ward and Vokes will present 20 for the first time in Detroit their new play, The Floor Walkers.

Whitaker and Lawrence, proprietors of On the Stroke of Twelve, are in New York attending to rehearsals of their play. They are expected back in Detroit in a few days with the co., and rehearsals will be continued here. The opening performance of the play will occur at Port Huron 12. It will be seen in Detroit 24.

Norman Hackett, of the James Kidder-Hanford co., has left to join his co. in New York.

KIMBALL.

OMAHA.

An unusual musical treat is afforded visitors to the Greater America Exposition in the concert given twice daily by Herman Bellstedt's Cincinnati Band of forty-seven pieces, that opened an extended engagement Aug. 15. The band made an instantaneous hit. Efforts are already being made to induce Mr. Bellstedt to prolong his stay in this city, which originally was intended to be for only one month. The attendance at the Greater America Exposition, partially on account of Bellstedt's band, is steadily increasing over 12,000 passing the gates one day during the past week. The Midway concessionaires are getting their share of the increase of business and are now doing fairly well. New features are being added weekly, and it would be difficult indeed to find more amusement for your money than can be had on the grounds of the Greater America Exposition.

At Boyd's Theatre the Woodward Stock co. put on Inoc's first half of week of Aug. 13, followed by East Lynne the latter half. Neither of these plays is quite up to the capabilities of the co., but the attendance keeps up fairly well, and for week of 20 we are promised an elaborate production of The Three Guardsmen.

It has been many years since Fra Diavolo was so delightfully and carefully rendered in Omaha as was done at the Trocadero 14-19. While general excellence marked the entire production special mention must be made of the work of Harry Davies in the title-role. Mr. Davies was a success not only in a musical way, but his acting in the last act was something unusually excellent and brought out tumultuous applause. This praise may be given without any detriment to the other members of the co., who were uniformly acceptable in the parts assigned them. La Mascotte 20-26. J. R. RINGWALT.

JERSEY CITY.

The many improvements at the Bijou Theatre are nearly completed. New windows have been broken through in the balcony, the lobby has been neatly frescoed, and Manager Holmes is on the ground all day with an eagle eye, watching everything and everybody. The box-office has been enlarged, which is a needed improvement. The opening occurs with The Cherry Pickers, 4-9.

The new manager of the Academy of Music, George W. Sammis, is here daily superintending the finishing touches to a completely renovated house. The lobby will be one mass of electric lights. A new curtain has been hung. Julia Marlowe in Collette will open the season 11-16. Alfred Le Corte, a clever chamer, appearing at the Plattdeutsche Volksfest at Union Hill, while giving an exhibition 20 was bitten by a snake in the hand between the thumb and forefinger.

Grant Riggs, treasurer, and all the old hands return to the Lyric Theatre, Hoboken. Manager Soulier puts out a co. in Knobs of Tennessee.

John Clark is getting ready to leave town to assume his duties as manager of The South Before the War co.

The local houses are showing a great amount of hustling in announcing the openings.

The Elks will adopt a new feature next month by devoting one night a month to local singers and dancers, by inviting them to participate at the social sessions.

WALTER C. SMITH.

KANSAS CITY.

The season is approaching and the openings of the various houses are becoming matters of interest. The Coates Opera House will probably have for its first attraction The Purple Lady, but the season will not open until well along in October.

The Grand Opera House will throw open its doors 3 with A Milk White Flag. A larger number of new plays than is usual have been booked. A balcony has been put in and the gallery raised. There will, however, be no change in prices. Manager Judah has just returned from two months in the East, booking and bathing.

The Auditorium will open 2 with the Woodward Stock co. In The Girl I Left Behind Me, which will be presented for three performances. The Charity Ball will fill out the week.

The Orpheum will reopen with vaudeville 3. Manager Lehman is now in town making the necessary preparations.

The Gillies Music Hall, as it is now called by the new lessees, Hyde and Behman, will be the home of burlesque and traveling vaudeville combinations, but the season will not open until late in October.

The Symphony Orchestra concerts will be a feature of the musical season and will commence about the middle of October. Among the soloists who will appear are Mary Louise Clary, Katherine Hille, Heinrich Meyn, Flavi Van Den Hende, Bernard Listman, and Ella Backus Behr.

FRANK R. WILCOX.

COLUMBUS.

At the Southern, West's Minstrels Aug. 24. Valentine Stock co. 28-16.

John Vogel and Arthur Deming's Minstrels opened the High Street Theatre 21-23, with the best minstrel performance seen here this season. The first part is richly staged and the vocal numbers are excellent. Earl Taylor and A. Fred Aikens carrying off the honors. The specialties are all good. Ollie Young is undoubtedly the best club expert ever seen here. Bentham and

Hynde introduced a new musical act. Arthur Deming made an immense hit throughout the entire performance. Olvio, the cogitatorist, was excellent. The O'Brien Trio gave a wonderful exhibition of acrobatic work. Marion and Pearl, comedians, completed the bill. Mr. Vogel has secured the services of John Queen, who will strengthen the organization wonderfully. Al. Martin's U. T. C. 24-26. Finnegan's Ball 28-30. The Heart of Chicago 31-Sept. 2. Faust 4-9. The staff of the High Street for the season is as follows: Albert Orena, resident manager; Vernon Ramsey, treasurer; Ed. Richter, with Lizzie Gonzales in the title-role, in which she acquitted herself, as usual, in a highly creditable manner. Henry Vogel is also deserving of mention for his Count Kanchucoff. Billie Taylor 24-26.

Black Patti's Troubadours opened to good business at the Royal 21, and gave an excellent performance. The rendering of gems from grand and light opera by the star, James Lightfoot, and a capable chorus, is a special feature of the programme. The cake walking contest seemed to be thoroughly enjoyed by the audience.

A special bill is being given at Sohier Park 21-24, for the benefit of the employees of the Montreal Street Railway.

Her Majesty's will open 11 with Jefferson De Angellis in The Jolly Musketeer. Mr. and Mrs. Frank Murphy have returned from New York, where they have been making bookings for the coming season.

The Francis Stock co. arrived in town 18 and are hard at work rehearsing The Lost Paradise, which is their opening bill.

W. A. TREMAYNE.

MONTREAL.

The Robinson Opera co. produced The Masque to good sized audiences Aug. 17-19. Lizzie Gonzales, as Bettina, gave a clever and charming performance. Ben Lodge was exceedingly funny as Lorenzo. The part allows opportunity for unlimited gagging, and Mr. Lodge is an adept at the art. Fatinitza was given 21-23, with Lizzie Gonzales in the title-role, in which she acquitted herself, as usual, in a highly creditable manner. Henry Vogel is also deserving of mention for his Count Kanchucoff. Billie Taylor 24-26.

Black Patti's Troubadours opened to good business at the Royal 21, and gave an excellent performance. The rendering of gems from grand and light opera by the star, James Lightfoot, and a capable chorus, is a special feature of the programme. The cake walking contest seemed to be thoroughly enjoyed by the audience.

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W. A. TREMAYNE.

PITTSBURG.

A Man of Mystery was presented at the Bijou Aug. 21-26. The play deals with hypnotism and is a good one of its kind. The scenic and mechanical effects are in keeping, and the cast was well selected. A Giddy Mother 28-2.

The Fall of Manilla at Schenley Park is attracting good attendance.

The Duquesne Theatre will open 28 with Vogel and Deming's Minstrels. W. P. Cullen, who was treasurer of the theatre last season, is now the manager.

The Alvin's season will open 18 with Because She Loved Him So.

Fin Reynolds left here 20 for New York to appear in one of Hoyt's farces.

The Grand will open 4 with the stock co. in The Dancing Girl.

Litigation has been instituted in court by Frank McAnan against Harry Davis to obtain possession of the Grand Opera House and the Avenue. McAnan claims that Davis was acting as manager for him, at a salary of \$600. Davis claims that he is a silent partner. The court will hear the case on the 26th for preliminary injunction.

JOSEPH CROWN.

BUFFALO.

Theatrical matters have been rather dull with us the past week. The Summer season has closed and the regular season doesn't open till later in the month. Primrose and Dockstader's Minstrels come to the Star 28, while the Lyceum will be opened the same date by West's Minstrels. London Life will follow at the Lyceum.

Zellie Pavenport, of this city, has been engaged by the Liebler co. for The Children of the Ghetto.

It is probable that the new Music Hall will have a fine piece of mural decoration of far more dignity and merit than any now to be seen in Buffalo. The principal part of the work will be in the centre of the arch, where figures representing Tragedy and Comedy are being led forward to receive a crown. Shakespeare and other great dramatists are in the scene as witnesses of the coronation. The contracts for remodeling the theatre have been awarded, and by the middle of January next Buffalo will at last have another first-class theatre.

RENNOLD WOLF.

NEWARK.

Manager Ottolengui has everything in readiness for the season of grand opera by the Jaxon opera co. Aug. 28. The first bill will be Nanon, Fatmah, Diard, and William T. Carleton head the co.

All the members of the Columbia Stock co. reported for duty 19 and are rehearsing for the opening 4, with The Charity Ball. The co. for the coming season comprises H. Coulter Brinker, Robert Neil, Sidney Brown, Harry Richardson, John Shaw, Joseph Totten, W. H. Lytle, Ura Abell, Anna Layne, a newcomer, Virginia Jackson, and Amy Stone. Elmer Swart, who did such excellent work as scenic artist last season, also has been re-engaged.

When London Sleeps will be the opening attraction at the Empire 4. Manager Hyams has had his house thoroughly cleaned and renovated and has added new scenery and lighting features.

C. Z. KENT.

PROVIDENCE.

The Wilbur Opera co. tendered a benefit to Treasurer Eugene Wendelschafer at the Providence Aug. 21. At the matinee Martha was sung, with Marion Manola as Lady Harriet, Hattie Richardson as Nancy, and Gus Vaughn as Plunkett. In the evening The Black Hussar was the bill. The vaudeville portion of the entertainment was furnished by Anna Laughlin, Gabriel Weigel, the Lamar Brothers, and the Wilbur Quartette.

Working on the New Empire Theatre is rapidly progressing. It will open Sept. 4 with A Female Drummer.

Fred Bowen has closed with the Pavilion Theatre co. and is rusticating at his summer cottage at Silver Spring.

HOWARD C. RIPLEY.

CLEVELAND.

Before another week the season will be opened in earnest. The Euclid Avenue Opera House will have Primrose and Dockstader's Minstrels 4, for its initial attraction.

His Better Half, with Boyle and Graham and a good co., will be the attraction at the Lyceum Theatre Aug. 28.

The Cleveland Theatre will give its patrons Humpty Dumpty 28-2.

Cleveland Lodge No. 18, B. P. O. E., realized over \$10,000 from the Exposition and Carnival, which was a grand success in every way. Even the weather favored the enterprise; no rain fell during the entire two weeks.

WILLIAM CHASTON.

ST. PAUL.

Lester and Kent give a pleasing entertainment in their screen novelties and animated pictures at the Metropolitan Opera House Aug. 20-26. Banda Rossa 27-2. The opening attraction of the regular season will be A Black Sheep, 3-9, followed by a return engagement of the Neill co. Manager N. N. Scott has booked a number of the best attractions to appear at this theatre during the coming season.

Mathews and Bulger in Ry the Sad Sea Waves will open the regular season at the Grand Opera House 27-2. A number of Jacob Litt's attractions have early dates.

GEORGE H. COLGATE.

INDIANAPOLIS.

The Baldwin-Melville co. opened at the Park Aug. 21, presenting A Celebrated Case. The co. is very strong and gave the drama in a manner much higher in every respect than the of the average repertoire co. The Heart of Chicago 28-30. Fogg's Ferry 31-2.

SEASON. PARK THEATRE tracks and Ren-
ger, managers: Season will open Aug. 28 with

California Theatre

SAN FRANCISCO, CALIFORNIA

S. H. FRIEDLANDER, MANAGER.
S. C. OPPENHEIMER, BUSINESS MANAGER.

An Immediate and Emphatic Success!
"Standing Room Only" Since the Opening!

Has already become the popular House of the city.

NOW CLOSED FOR REPAIRS, WILL REOPEN SEPTEMBER 24, FOR THE SEASON OF 1899-1900.

Popular Attractions. Popular Prices, 25c., 50c., 75c. and \$1.00.

OPENS SUNDAY NIGHT, CLOSSES SATURDAY NIGHT.
THREE MATINEES, THURSDAY, SATURDAY and SUNDAY.

When Reopened will be the Handsomest and Most Completely Equipped Theatre in the City.

A FEW MORE OPEN WEEKS FOR THE SEASON OF 1899-1900.

THE NEW YORK DRAMATIC MIRROR

MICHIGAN.

TRAVERS CITY.—STEINBERG'S GRAND OPERA HOUSE (H. Steinberg, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses. **Aug. 15:** good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

DOWAGIAC.—BENSWITH MEMORIAL THEATRE (W. T. Leckie, manager): Regular season opened with "The Song of the Sea." Good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

JACKSON.—ATHEM R. H. J. Porter, manager: Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

COLDWATER.—FIBBES OPERA HOUSE (John T. Fabbes, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

KALAFAZOO.—LAKE VIEW CASINO: Horace Vinton Stock co. Aug. 25 in repertoire with "The Song of the Sea." Good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

CALLMET.—ITALIAN HALL (John D. Cuddihy, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

SAULT STE. MARIE.—Soo Opera House (H. B. Bock, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

GRAND RAPIDS.—GRAND O. Stair, manager: Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

OWOSSO.—SALISBURY'S OPERA HOUSE (O. J. Boyce, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

MENOMINEE.—TURNER OPERA HOUSE (A. B. Redell, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

ALPENA.—CASINO THEATRE (Noel and Moore, managers): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

LIVERNE.—OPERA HOUSE (Laugharn and Campbell, managers): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

MANKATO.—THEATRE (Charles Heffner, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

PARIBAUT.—OPERA HOUSE (C. E. White, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE: Hotel Topy Turry 5-8 will be the opening attraction. C. U. Philley will continue as manager, with George F. Olendorf, assistant manager and treasurer, and A. J. Avery, stage manager. The Tootle has been remodeled and the seating capacity increased, and will offer a line of strictly first-class attractions this season. **LYCEUM:** Will open Aug. 25 with "The Song of the Sea." The Lyceum, formerly the Crawford, is now controlled by C. U. Philley and A. J. Avery, lessees. Mr. Philley will be manager of the Lyceum as well as the Tootle, and will hereafter devote his entire time to theatrical work. **ITEM:** Winkler's Juvenile Boy Band at Krug Park 14-19 has rendered some very good music, drawing large crowds nightly.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

COLUMBIA.—HARDEN OPERA HOUSE (B. E. Harden, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

NEBRASKA.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

NORTH PLATTE.—LOYD'S OPERA HOUSE (Warren Lloyd, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

NEVADA.

RENO.—MCKISSICK'S OPERA HOUSE (Ed Piper, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

MINISTERS. This house has been greatly improved during the summer, the auditorium, dressing rooms, and lobby having been newly painted and carpeted, and new scenery added, and other minor changes that serve to enhance the beauty of the house. **PAK THEATRE (Ormsby A. Court, manager):** Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses; **Aug. 16:** good houses; **Aug. 17:** good houses; **Aug. 18:** good houses; **Aug. 19:** good houses; **Aug. 20:** good houses; **Aug. 21:** good houses; **Aug. 22:** good houses; **Aug. 23:** good houses; **Aug. 24:** good houses; **Aug. 25:** good houses; **Aug. 26:** good houses; **Aug. 27:** good houses; **Aug. 28:** good houses; **Aug. 29:** good houses; **Aug. 30:** good houses; **Aug. 31:** good houses.

LACONA.—MOUTON OPERA HOUSE (J. M. Cottrell, manager): Season will open Aug. 15 with "The Song of the Sea." Good houses;

more money in circulation here than for three years past.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): After an investment of nearly \$3,000, Manager Walters has succeeded in making so many decided improvements in the Opera House that the patrons will scarcely realize they are in the same house. Regular season will open 4 with the Kennedy Players for the week. The Hustler 14.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Season will open Aug. 30 with Russell's Comedians. The Real Widow Brown 22. Sun's Minstrels 24. Items: The house is well booked with first-class attractions. The factories and mines are running full time and good business is predicted. Manager Clark will retain all his old employees.

KANE.—LYCEUM THEATRE (A. B. Cohn, manager): Season will open Aug. 28 with Russell's Comedians. OPERA HOUSE (George H. Verbeck, manager): Season will open 28 with Irene Taylor co. for a week. Items: Manager Verbeck has leased the Armstrong Opera House at Johnsonburg.

TARENTUM.—OPERA HOUSE (Pinney and Gilliland, managers): Season will open with Stetson's U. T. C. Aug. 31. Vogel and Deming's Minstrels 8. Items: Booth and Collier's Repertoire co. under management of C. W. Park, will show here under canvas 28.

ROCHESTER.—GRAND OPERA HOUSE (W. Camp, manager): Hi Henry's Minstrels Aug. 25. Stetson's U. T. C. 2. Devil's Auction 9. Items: Manager Campbell, of East Liverpool, O., who has leased the Grand for five years, has had the theatre entirely remodelled.

FREELAND.—GRAND OPERA HOUSE (J. J. McManis, manager): Season will open early in September. A fine line of attractions has been booked. The outlook is very good, as the mines have all been working steadily and will continue to do so all winter.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Season will open 5 with The Stowaway. Field and Hanson's Minstrels 19. Mr. Bluff of New York Oct. 11. Items: Manager Shotwell has made a number of improvements in the Academy and expects a prosperous season.

WASHINGTON.—LYRIC THEATRE (Forrest R. Hallam, manager): Oct. 6 has been announced as the date for the opening of this new theatre. The attraction will be The Cherry Pickers, followed by The Real Widow Brown 7.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Misher, manager): A Man of Mystery Aug. 17. West's Minstrels 19. Human Hearts 22. A Guilty Mother 26. Chester De Vonde co. 28. The Wyoming Mail 4. Devil's Auction 6. Robert B. Mantell 8.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The Evil Eye opened the local season Aug. 23 to very good attendance, and repeated its former success. Human Hearts to a fair house 24. The Cherry Pickers 26.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Mitchell's Players in Why Jones Left Home 26.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Wilbur Opera co. opened a ten-day engagement Aug. 22, and have been playing to crowded houses and giving satisfaction. Operas presented: Fra Diavolo, The Bohemian Girl, The Black Hussar, Boccaccio, and The Two Vagabonds. FAREBOD PARK: Gorman's Alabama Troubadours, pleased large audiences 21-26. Items: T. F. Martin, formerly manager of the Opera House, has accepted a position in advance of Joseph Greene's Comedy co.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Eight Bells opened the regular season Aug. 19 to S. R. O., giving satisfaction. Pat Maloney's co. 31.

SOUTH DAKOTA.

PITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Labadie's Faust will open the local season Aug. 29. St. Ferri's 9. The Pay Train 25. Monte Cristo Oct. 9. Clark and Scott's Minstrels 12.

TEXAS.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blum, enthal and Andrews, managers): Pinafore (local) Aug. 1 to immense business. Items: The management are working like leavers to win back the town's popularity with the profession, and good shows will do well here this season.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Season will open 16 with Hay You Seen Smith. Items: Manager Walker has been in New York for some time and has booked the finest lot of attractions that Austin ever had.

BONHAY.—OPERA HOUSE (A. J. Stephenson, manager): Season will open Aug. 21 with Krause-Taylor co.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): Melroy's Minstrels 19.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Rio Grande (local) Aug. 14; good house; satisfactory performance.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Pagant and Opera Carnival (local) 19-21. Items: Professor Wales has been engaged to present his Pagant and Opera Carnival during the three evenings of the Caledonia County Fair. Anna S. Frost has been engaged to take charge of the local arrangements. The following people will take part on the vaudeville stage at the Caledonia County Fair: The Brothers Martine, Dixie, Goldie and Ginger, Mlle. Louise, and Mlle. Nooyah.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Mildred Holland in Two Little Vagabonds opened the season Aug. 22 and packed the house; co. good; attendance enthusiastic. Bert Cote 2. The Finish of Mr. Fresh 4. Santanelli 5, 6. The Irish Alderman 12. A Hot Old Time 16.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The local season promises to be the best in a number of years. It will open Aug. 23 with Two Little Vagabonds. The Finish of Mr. Fresh 1. Keller 15. Jefferson Comedy co. 22. Bert Cote 30.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Darkest Russia Aug. 22; excellent co.; small house.

BELLOWS FALLS.—OPERA HOUSE: Darkest Russia 21 to a small but appreciative audience Aug. 23. Two Little Vagabonds 26.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Two Little Vagabonds Aug. 23, 24; crowded houses; excellent performances. Santanelli 29-2.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Al G. Field's Minstrels will open the season Aug. 24. The Herrmanns 1. Vitascop 6, 7. The Telephone Girl 16. Items: Greenville Talbot, of this place, leaves 25 to join the Merry Makers in Philadelphia.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Al G. Field's Minstrels opened the season Aug. 22 to big business, with Wallace's and Robinson's shows in opposition. J. K. Emmet and Lotie Gilson 12. Mabel Paige 18. The Mysterious Mr. Bogie 25. Otis Skinner 28.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Al G. Field's Minstrels opened the local season Aug. 23 to S. R. O.; performance satisfactory. The Herrmanns 31.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles F. Van De Water, manager): Shaw co. Aug. 14-19 in The Westerner. Farrier Steubins. From Sire to Son. The Brand of Cain. Love and Law. And The Last Stroke; large business; co. good.

WEST VIRGINIA.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Barlow Brothers' Minstrels Aug. 23; big and appreciative audience. A Hot Old Time 8.

ITEM: Lew Baldwin, one of the proprietors of Barlow Brothers' Minstrels, and J. H. Briggs, of the co., both former residents of Huntington, were given rousing receptions 23.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): West's Minstrels Aug. 21; big house; good show. At Gay Coney Island 6, 7. GRAND OPERA HOUSE (C. A. Feinler, manager): Will open 1, 2 with A Man of Mystery.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Al G. Field's Minstrels opened the local season Aug. 18 to S. R. O.; performance excellent. Everhardt and the Faust Family made great hits.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Barlow Brothers' Minstrels will open the season Aug. 24. Bocker T. Washington (lecture) 31. Morrison's Faust 2. A Hot Old Time 6.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. I. Horner, manager): Season will open 1 with Morrison's Faust.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasilipka, manager): National Theatre co. presented Chick, The Inside Track, A Henpecked Husband, The Police Patrol, and A Country Girl Aug. 14-19 to good business; co. poor. Items: The Jeanette Wilson co. is rehearsing at the theatre this week and will open here 28. Sam Spedden, late of the Spedden-Paige co., lost his wardrobe, valued at \$1,200, through a fire at his residence 16.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Myrtle Ferns to small audience Aug. 21. A Royal Prisoner 24. COLUMBIA THEATRE (Harry B. Sutherland, manager): Vanity Fair to S. R. O. 23; the finest co. that has ever played at the Columbia; performance first class. Town Topics 27.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Owing to warm weather only a fair audience saw Little Trisxie Aug. 20. Scott's Minstrels 22. Ward and Vokes 23. Yon Yonson 19.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuhn, manager): Marie Lamour in A Wise Woman Aug. 17; crowded house; good performance. Vanity Fair 22. A Breezy Time 24. A Black Sheep 31.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Batchford Kavanaugh and Roney's Boys Aug. 22. The Royal Prisoner 25. A Night at the Circus 30. The Pav Train 11. Shepard's Minstrels 19.

BARABOO.—THE GRAND (F. A. Philbrick, manager): The Heart of Chicago Aug. 23; fair and appreciative audience. Monte Cristo 7. Mr. Plaster of Paris 13. Dairymple Comedy co. 25-30.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): A Wise Woman Aug. 18 to fair business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Heart of Chicago Aug. 20 to full house; performance good.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): The Lyman Twins in A Merry Chase Aug. 26.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brown, manager): Scott's Minstrels 2. Yon Yonson 13.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Milk White Flag Aug. 19; crowded house; satisfaction given.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Heart of Chicago Aug. 21 pleased a topheavy house. Scott's Minstrels 24.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Lowe's Madison Square Theatre co. Aug. 14-19 in A Mountain Wolf, A Soldier's Sweetheart, Always on Time, The Lunatic, Jayson Joslyn, and Ten Nights in a Barroom; excellent co.; large business. Beach and Bowers' Minstrels Oct. 1.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Boston Lyric Opera co. Aug. 14-19 had a successful week. Operas produced: The Bohemian Girl, Said Pasha, Cavalleria Rusticana, The Musketeers, La Belle Helene, Maritana, and The Princess of Trebizond; good audiences. Josephine Stanton is a fine lyric soprano and a trained vocalist. Miss Andrews is intensely dramatic. Maud Leckley gave most promising signs. Frank Maskey, an old resident, received a warm welcome. Regular season will open with Vanity Fair 24-30. GRAND THEATRE (W. H. Seach, manager): Regular season will open Aug. 28-30 with engagement of Corwyn and Lindsay's Bijou Comedy co. AUDITORIUM (F. W. Henrich, manager): Godfrey's Band 21-23, under C. P. Walker and Charles A. E. Harris' direction, gave enjoyable concerts to large audiences. Items: Charles Harkinson, one of the agents of the Boston Lyric Opera co., left here 18 for Honolulu and Australia ahead of his co., to make formal arrangements for their appearance.

QUEBEC.—ITEM: The repairs to the Academy of Music are progressing rapidly, and when it is reopened in September our theatregoing public will be surprised at what a handsome theatre Manager Charles has made. He has just closed a contract with Ed. Varney, Jr., late manager of the Queen's Theatre, Montreal, to be acting manager of the Academy for the coming season.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Darkest Russia Aug. 25, 26. Black Patti's Troubadours 28, 29. A Hot Old Time 1, 2. GRAND OPERA HOUSE (Joseph Francis, manager): Will open with The Corner Grocery 2-30. Who Is Who 31-2.

ST. JOHN.—OPERA HOUSE (A. O. Skinder, manager): Morrison Comedy co. opened for a week Aug. 21 in Fogg's Ferry to a big house; performance good.

ARENA.

ALLENSTOWN, PA.—Gentry's Dog and Pony Show Aug. 18, 19 to fair attendance. The entertainment is first class and was thoroughly enjoyed. La Faur's Circus 22. While the attendance was not as large as it ought to have been, those present considered the show fully the equal, and the superior in some respects, to those of larger pretensions. The big elephant, Charlie, ran away after breaking three of its keeper's ribs while at Reading 21, and after creating great excitement in that city, was captured by his regular keeper, Henry Hoffman.

RACINE, WIS.—Professor Gentry's Dog and Pony Circus Aug. 16; pleasing entertainment; tent filled.

LENOIR, N.C.—Ringling Brothers' Circus Aug. 11; big business; performances excellent.

STERLING, ILL.—Ringling Brothers' Circus Aug. 21 to capacity; performance surpassed all expectations.

BLOOMINGTON, ILL.—Buffalo Bill's Wild West Aug. 18; good business.

FULTON, MO.—Forepaugh and Sells Brothers' Circus Aug. 17 to capacity.

CARBONDALE, PA.—Welch Brothers' Circus Aug. 15, 16 to fair attendance.

BETHLEHEM, PA.—Gentry's Dog and Pony Show No. 3 packed the tents for two excellent performances Aug. 22.

KALAMAZOO, MICH.—Harris' Nickel Plate Circus Aug. 16 drew a large crowd, giving a very good performance.

CHARLESTON, W. VA.—Wallace's Shows filled the tents for both performances with enthusiastic audiences Aug. 21. This is the only tented exhibition that has visited Charleston this season.

TRENTON, N. J.—Professor Gentry's Dog and Pony Circus Aug. 24, 25 attracted fair attendance. Wallace Shows 8.

FREEMONT, ILL.—Ringling Brothers' Circus Aug. 16; packed tents; good performances.

HARRISONBURG, VA.—John Robinson's Circus gave two-outstandingly here Aug. 23, and although a heavy competition had been waged by the Wallace Shows in the way of advertising, the large tent was filled at afternoon performance, and the night crowd was one of the largest ever seen here at a night performance. The names of John Robinson and John Lowlow always insure a crowd with the people of the Shenandoah Valley. The show gave satisfaction.

OSHKOSH, WIS.—Ringling Brothers' Circus Aug. 16 to crowded tents.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncollected for will be returned to the post-office. Circulars postal cards and newspapers excluded.

WOMEN.

A. Allen, C. Adams, Salo Ansbach, Constance Artwedson, Blanche Aldrich, Edna Aleva, Agnes Ardeck, Rieca Allen, Carroll Arden, Idah Anderson, Dixie Allen, Laura Alberta, Theodore Allen, Nellie Atherton, Mrs. George H. Adams, Jennie Atherton.

B. Mable Batchelor, Digby Bell, Arth Bowen, Viola Bennett, Eleanor Browning, Julia Batchelder, Ted Byers, Jennie Barry, E. J. Buckley, Marie Barnum, Sisters Beasey, Edeline Barr, Adele Block, Mary Birch, Elizabeth Baker, Hattie Bernard, Marion Baljon, Ethel Brandon, Valerie Berger, Jennie Barry, Olie Berkeley, Miss A. Bertelle, Mrs. Bingham, Miss Ada V. Blake, GRACIE BECKHEC (ex. package), Ruth Berkeley, Gertrude Barnes, Ada Bernard (special), Lillia Buckingham, Helen Byron, Marie Burroughs, Mabelle Bonner, Belle Barson, Laura Joyce Bell, Jennie Bernard.

C. Jennie Christie, Lovell Craft, Miss Curran, Alice Cobb, Dick Creighton, Josephine Clairvort, Rosale Clayton, Corallie Clifton, Katherine Carlisle, C. B. Clifton, Eleanor Carroll, Selma Cameron, Lillian Cooley, Louise Y. Campbell, Miss O. Chaner, Lela Congrove, Margaret Campbell, Louise Colwell, Sarah Converse, Sylvester Cornish, Sannel Charles, Ada Craven, Ada Rieca Collett, Bertha Creighton.

D. Mabel Dixie, Mable De Vere, Kittle Dolain, Mrs. Jack Dunmore, Lella E. Davis, L. Droux, Lillian Dix, Zella E. Davenport, Mrs. J. A. Dehn, Jessie Bartlett Davis, Louise Dillon, Violet Dale, Joie De Witt, Esta Deann, Lulu J. Dawson, Beatrice Damourit, Marie Danties, Dickie Dolano, Nellie Madeline Davis, Maud Louise Day, Odelle De Grasse, Dorothy Dearborn, Margaret Dale, Annie Driver, Bertha Darel.

E. Mattie Earl, Mary Emerson, Mrs. George R. Edwards, Isobell Eyesson, Mabel Eaton, Miss M. Evans, Francon Echardt, Florence Evans, Colla Ellis, Mrs. R. Earl.

F. Catherine L. Foster, Beatrice Foster, Beth Franklyn, Hattie Foley, Mabel Farnum, W. R. Fales, Margaret Fisher, Rosalie Fairbairn, Alice Foster, Hattie Fuller, Adelaide Fitzallen, Hulda Fear, Mlle. Flora, Lily Hughes Fox, Miss Mable Forbes.

G. Grace Greshold, Belle Gilbert, Katherine Germaine, Mohawk Go Wong, Laura Gettrill, Florence Germaine, Mrs. W. H. Gilbert, Alice Gray.

H. Josephine Hall, Mrs. Joe Hart, Ethel Hornick, Mira Hunt, Grace Hayward, Mabel Howe, Adeline Hurst, Charlotte Walker Haden, Marie Harsh, Lucie Hartford, Pauline Hall, Emily Hoffman, Miss Lawrence Haseltine, Jessie Haynes, Mrs. Ed. Harrigan, Ethel Hertalet, Mary Hampton, Nellie C. Hughes, Beryl Hope, Mrs. M. Henderson, Agnes Herndon, Edith Yerrington Hiller, Pearl Heigh, H. H. Helbine, Jane Harrington, Jean Robinson Hodges, Leona Hamilton, Grace Huntington, Edward Harrington, Mildred Holland.

I. Mary Hone.

J. Mable Johnson, M. A. Jarboe, Adeline Jacques.

K. Eleanor Perry Kent, Hoyer Kavanagh, Dorothy Kendall, Mable Kinsbury.

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THE LEADER ON THE ROAD.

A new nomenclature for the use of Rep. shows. Phrenology and Cue-Music. "Melos." Monsieur Prudhomme, one day when his digestion was out of order, said that French society should be classified exactly like certain musical notes. Thus, instead of quavers, semi-quavers and demi-quavers (that is, eighths, sixteenths, etc.), one has but to write "Reps," "Semi-reps," and "Demi-reps" to get a characteristic nomenclature of the *haut-monde*, the *beau-monde*, and the *demi-monde* of gay Paris. According to this idea the various strata of society could be represented by these notes:



and it is only reasonable to suppose that the heavy diagonal lines stand for bars-sinister. It may be remarked that a careful study of this system in connection with a consideration of moral philosophy and Parkhurstology should enable anybody to give a proper rating to himself as well as to his friends, and neither the gentle reader nor the gentle writer should have any hesitation in settling the matter whether he is a whole note or only an infinitesimal fraction of a hemi-demi-semi-rep.

I had a clarinet player, one season, who, in the sweet communion of the orchestra room, used to classify the members of our company in much the same fashion, excepting that there was nothing sinister in his comments nor in any part of his make-up. Clarry (that's a pretty good name, too, on the spirit of the moment) was about as cheerful, happy-go-lucky a chap as ever toora-loored on a reed instrument. He was a universal favorite and could take liberties with most anybody excepting the Heavy Man, who was both mentally and physically too heavy for anything which savored of frivolity. Clarry would invariably call the star "Miss High C," even to her face, although she did not sing a note. The term "High C" sort of expressed his notion of her histrionic attitude and of her influence with the powers that were, and will be—next season.

Upon the manager, who was a big man, with a big voice, a big pocket-book and a big opinion of himself, Clarry conferred the proud, appropriate and musical title of "Mr. Sforzando Biff." If you know the meaning of the word "Sforzando" you know the type of man in Clarry's eye. Our stage-manager, a charming fellow of great talent and untiring diligence, was pleasantly named "The Whole Note;" the first comedian "Double Bar," because of his long and slender legs, which in themselves created more comedy than the rest of the man, good though he was. A character man who stuttered became "Mr. Da Capo," meaning "Start again from the beginning;" the soubrette was "Little Grace Note," which needs no explanation, though perhaps the lady does. As to the remainder of the company, Clarry's modest opinion of their achievements led him to divide them into two job lots, called respectively "Half Rests" and "Whole Rests," according to their individual uselessness.

Sometimes, for a change, this histriological clarinetist branched off from musical notation and stated gravely that the company consisted of

One (Mr. Sforzando Biff),

One (the dashing soubrette),

a few units and a good many naughts, though on the whole it was not a naughty company. (Responsibility for the pun is repudiated, like a South American national debt.)

Ours was a 10, 20, and 30 cents show, or, as Clarry put it, "Thirty cents to hear the orchestra, 20 cents to see Sforzando Biff at the door, and 10 cents for the show."

Clarry was a born politician, and as such was careful to utter his criticisms only within the safe confines of the orchestra room, and, under lock and key, to his room-mate in the hotel. (He roomed with Nanki-Poo, our trombone.) Elsewhere he distributed taffy with a liberal spirit and a glib tongue. In early manhood he had a distinct calling for the bar, and he has been called to the bar ever since, never refusing an invitation. His salary was ever overdrawn, yet on the rare occasions when he received money from home he spent most of it for friend or foe alike. As a clarinet player he achieved greatness, but as an all-around jollier he was born great, and the other musicians used to make it a point of honor, every night after the show, to gather in the barroom and watch Clarry swallow drink after drink at the expense of one or two thoroughly soft-soaped thespians. It is a superhuman task for any one to "see himself as others see him," but if the acting members of any company should become suddenly possessed of an irresistible desire to hear the truth, the whole truth, and a good deal besides the truth about themselves, there is no better means than a visit within earshot of the orchestra room, any time between the half hour and the overture bell. Musicians may play false, but their opinion of the show is liable to be true. However, the visit must be an invisible one, for upon the appearance of any one not belonging to the orchestra the conversation is sure to treat of the weather, low pitch pianos, celebrated instruments, or notorious drunks.

Some feeling usually exists between those whose work places them on different sides of the footlights. Actor and musician may be the best of friends personally, but professionally they are liable to underrate each other's value, neither appreciating fully the difficulty of the other's work and duties. The actor often reasons that the musician has a soft snap, because he does not play all the time and needs commit nothing to memory, everything being before his nose, black on white. Yet one hour's blowing or bowing on an instrument is more wearing on the nerves of the listener and on the muscles of the performer than a day's shoveling snow. Besides, few singers or dancers ever go through the same piece twice alike, and the mere nervous tension of "following" is harder on the musicians than outsiders would imagine, particularly when the musical taste and experience of the person on the stage is nothing to brag of. A mistake of importance in the orchestra is directly noticed by the audience, while blunders and faking on the stage can be discovered only by the most critical of experienced theatregoers. On the other hand, few musicians do properly estimate the amount of experience, the alertness of perception and the quickness of decision which an actor requires to cover up those very mistakes.

It is not my intention to enter upon an analytical discussion of the comparative merits and difficulties of the actor's and the musician's art. In a nutshell, I guess it is about six of one and half a dozen of the other, and between the bodies stands the leader, whose

laborious and often ungrateful task it is to unite them into one integer. If the company be not properly disciplined, this is an impossible task. The best policy for a manager of a company, if he wants to keep peace and efficiency all around, is to appoint an experienced, morally courageous man to be stage-manager, and let his word be law. But if the manager is a fellow of brag and bluster, or hopelessly submissive to a wife, or spasmodically obedient to another woman, he may always look to the orchestra for the first signs of derision and insubordination.

Modesty, backed up by a proper appreciation of his position and ability, is an essential quality in the make-up of a good musical director. If his bump of self-esteem is overdeveloped at the expense of some other portion of his brain-cells, he is sure to be a poor accompanist. Now it is far more necessary that he should accompany well than that he should play a good solo. In fact, the latter is a very pleasing and useful accomplishment, but it is never absolutely necessary, and often harmful. A song or dance should never be overshadowed by the accompaniment.

It may also be stated that a leader has never an adequate excuse for mistaking cues, if they are at all properly given. In fact, when he knows the situations of a play, he has not even an excuse for failing to pick up cues, though they may not have been given at all. Actors do not consider music-cues as important as others, and they are quite right.

The frequent missing of cues is the worst fault of those leaders who have had just enough experience to keep them from being unpleasantly conscious of the presence of the audience, but not enough to prevent them from being pleasantly conscious of themselves.

Of course, even angels will fall, occasionally, and leaders will make blunders, the best of them; but, as a general rule, when a musical director misses a cue a certain sort of conceit is the cause of it. Either he does not consider the matter of sufficient importance to worry about it, or else he considers himself of such monumental importance that he does too much worrying and loses the capacity of doing anything else.

The worst element in a company is the sort of leader who is all the time pompously on deck with such stock phrases as, "I am the musical director," and "I want you to understand that I run this orchestra." Neither age nor length of service tempers the offensiveness and harmfulness of this sort of jackanapes.

There is another sort of leader, of whom the following is a good sample:

He was a crack-a-jack violinist, and he knew it. A very inefficient director, and he did not know it. He was told so often, in more ways than one; but he was a Dutchman, and too stubborn to believe in any one but himself. He played so exquisitely that his solos were deservedly and promiscuously featured among the specialties, and rarely failed to bring down the house. He was a good-looking, tall, straight, broad-shouldered specimen of masculinity; hence he had a fatal weakness for femininity, and the weakness was mutual. He received more notes from "lady-friends" than there were notes on his music, and he was a much better hand at picking up acquaintances from among the audience than at picking up cues from the stage.

For the edification of the uninformed, let me mention that the word "Melos" is an ungrammatical but useful abbreviation of the term "Melodramatic music." Most leaders play the Melos too loud. This is an unpardonable and vulgar error, and should be persistently sat upon by the stage-manager. In nearly every instance the incidental music should commence pianissimo and a short time before the situation or lines which it is meant to accompany, putting the audience in a proper state of mind for the appreciation of the scene before it is too late. (This rule should be disregarded only when a surprise is wanted, such as a sudden crash, or one of those silly, old-time, quasi-funny falls with bass drum accompaniment.)

All Melos should and can be played without allowing the audience to be palpably conscious of this means to impress it. Music can be full of feeling and yet not overshadow the softest speech, nor draw attention from the slightest gesture. It can be thrilling and exciting without being fortissimo. Only in rare cases should a so-called "hurry" be loud. Good taste, as well as a due regard for the ability and vocal chords of the people on the stage demand that the Melos be unobtrusive and kept in the background. If they are not, they mar the situation instead of aiding it, and distort the perspective of the picture, forcing the background into view at the expense of foreground. In other words, the attention of the audience should on no pretext ever be distracted from the stage to the orchestra. This holds good for opera, let alone for drama. The less the audience be aware of the moving of the fiddle-sticks, and of the gyrations of the leader, the better the latter proves his ability. In fact, the ideal orchestra is the invisible one, on no less an authority than Richard Wagner.

Of course there are exceptions to every rule. The fall of the curtain, for instance, or the accentuation of certain stage pictures, and the working up of applause often require that the Melos be played crescendo, even ending with a grand and lasting fortissimo climax.

In many cases, with road companies, as well as at city productions, there is too much incidental music. It is a reflection upon the talent and ability of the actor to imagine that every entrance needs a four-bar tune, that every speech of more than two lines requires sneak-music, and that every sigh from the leading woman should get a corresponding tremolo from the orchestra. Why, I know a star (of the lesser magnitude) who considers herself an Author; a Dramatic Author. In one of her plays she put exactly sixty-seven music-cues. Oh! How that music was arranged! And oh! How we faked it! It was so illegible that, to avoid blunders, we used to take sixteen bars from the fair scene in The Chimes of Normandy and play them in every conceivable way for ten different occasions, "as written" for the star's entrance; gavotte-tempo for the soubrette; "cut the time" (twice as fast as written) for the comedian; very sneaky and slow for the murder scene, and tremolo for the leading juvenile's rescue from death or worse. All without detection. In fact, we should never have used another tune in the whole play if this same leading juvenile's life had not been in jeopardy so very repeatedly. As things were he was rescued:

In Act I. from being clubbed to death;

In Act II. from drowning;

In Act III. from strangulation;

In Act IV. from perforation by three daggers;

In Act V. from being talked to death;

And in Act VI. from talking himself to death, aided and abetted by a jealous charac-

ter woman, a bloodthirsty heavy man and a careless fly-man who dropped a sky border.

So, of course, the most versatile orchestra could not be expected to accompany so very many and varied kinds of demise with the same music. That tune from the "Chimes" answered very well for the first three deaths. But when affairs grew truly intense, when four people lay prostrate on the stage at one time, when minute guns were fired and the juvenile commenced to really act, we had to play Wagner.

Melodramatic or incidental music should be used mainly to cover a stage-weight; never to cover the inability of a "stage-weight." (New term for "ham." Patent applied for—and refused.)

Incidental music too often is mere accidental music, sprinkled with a prodigal hand here and there, all over and through the performance. Being a leader, I'd be among the last to decry the true usefulness of Melos. But I feel foolish every time I think of the stuff I used to play—under protest—during an engagement with another repertoire star, whenever she did Camille. She, too, insists upon having a tune for every other speech, for every entrance and for every exit. She doesn't even allow the lights to go out without incidental music. She had the dying scene started with thirty-two bars from Faust, with dim lights, the star temporarily squelched, in bed. (I never knew that a woman in her *chambre-a-coucher* could present such a very uncomfortable spectacle.)

Enter soubrette, dressed like a grisette. She draws the window curtains. Lights up. Roll on the bass drum (muffled). Roll of the eyes of Camille (not muffled). Gasps. Orchestra segue to an air from Traviata. Soubrette speaks: "Madame" (with a Portland-French accent on the last syllable, sounding profane under the circumstances), "Merdam, I have good news," etc. Explosive chord in the orchestra. Hysterics by Camille. Lines. More Faust. Enter Armand. Emotion of the heart-strings and tremolo on the violin strings. Display of handkerchiefs and wet goods in the audience. Responsive display of dry goods by the soubrette. Orchestra shifts to Favorita. Camille alive yet, but going. Gasps, lines, reminiscences, and gurgles. Enter Gaston and wedding party. Orchestra *del signo* Faust. Ushers dying to go home; musicians dying to get through; Armand dying for a beer. Camille is the only one who does not want to die, the wishes of the audience to the contrary notwithstanding. Protracted silence (with accompaniment). Something drops in the wings (a hint from a stage hand, probably). Gaston faces up stage and shakes—with emotion. Camille swears softly (with accompaniment) and makes up her mind to come to the point. Leader watches her closely. She is going—going—gone. Long chord in F minor. Curtain. "Star Spangled Banner." RATON.

LETTER TO THE EDITOR.

THE DEATH OF JENNIE WORRELL.

New York, Aug. 24, 1899.

To the Editor of The Dramatic Mirror:

SIR—I am deeply indebted to THE MIRROR for the opportunity of replying in its columns to the libellous statements made by the newspapers of New York in their accounts of the career and tragic end of my loving and loved sister, Jennie Worrell. It is a duty that cries for justice not only to the dead but also to the living. The reports published were absolutely untrue, and each one of those journals will soon be forced to publish an apology and an acknowledgment of the falsehood of their articles in every detail.

After the death in London of her husband, John Alexander Hatfield, Jennie Worrell was compelled by circumstances resulting from his decease to return to America three years ago. Since then I have been in almost constant correspondence with her, and for more than the past year she has shared my home. On the anniversary of her father's death she asked me early in the day to go with her to gather some golden-rod for his grave. I was busy writing an article for one of the magazines, but promised to meet her later in the day on a Coney Island field, where we would together pluck some Florida grasses for her fancy work. My work interested me until it was long past the hour of my engagement with her, and then I remained at it until evening, when the shocking news came to me of the awful accident at the very place I was to meet her.

Her neck, shoulders, arms and hands were terribly burned in fighting the flames. She regained consciousness in the ambulance which took her to the Kings County Hospital, told who she was, and had a message immediately sent for me. I found her under the care of Dr. Bacon, and together we did all possible for her comfort. Dr. Bacon was amazed at her marvelous physical strength and mental energy. The Rev. John T. Woods, rector of Holy Cross Church, Brooklyn, administered the sacraments of the Catholic Church, of which she was a member. To quote from his letter to me after her death: "It has been my lot to assist thousands leaving this world for eternity. None ever impressed me as did your dear and kind sister. Her sincerity and anxiety stirred my faith and moved me not only to the duties of the priest's high vocation but also to a disgust for the world and its newspapers. I hope God will grant me the grace of as happy a death as He did your sister Jennie." The funeral director, James R. Constock, of 789 Flatbush Avenue, Brooklyn, said: "I never em-

The Value of Perfect Teeth.

Sound teeth are more than a requisite for beauty, they are indispensable to health. The whole system is affected by the condition of the teeth and mouth and a thorough cleansing three times a day is indispensable to a perfect toilet. It is a duty made pleasure by the delicious, safe, time-tried

baired a more perfect specimen of woman than Jennie Worrell.

My sister was conscious and resigned to death until the end. She was interred in the family plot at Greenwood Cemetery by the side of her father, whom she worshipped in life. And this was the little woman whom the newspapers, because she had once been a famous stage beauty, relentlessly persecuted for the sake of a sensational article on her weakness, which did not weigh a tittle in the balance of her countless charities. When she was the wife of the late wealthy sporting man, Mike Murray, two days of every week her home on Ninth Street was then the refuge and asylum for hundreds of the great city's poor. Unfortunately, memory buries the good and cherishes the evil. The papers forgot to mention the innumerable generous, kind deeds of big hearted little Jennie.

The press to the contrary, her last appearance on any stage was fifteen years ago in the leading part of the Christmas pantomime of Jack and the Beanstalk, in London, where, at the height of her triumph, she met, married and retired from the stage as the wife of John Alexander Hatfield. As the chum of her husband she became a crack shot, owned some of the best horses in England, and the meets held on her own private race-course were both the sporting and social events of the time.

The Sunday previous to my sister's death she said to me, as she stood before the memorial altar of Augustin Daly's children in St. Patrick's Cathedral: "God's ways are strange. Poor Augustin Daly is no more. Kind Colonel Ingersoll has just gone. They were the last of my best friends—the gong may ring for me next." And the following Friday she, who for over a year had made my house merry with her laugh and song, answered to the eternal roll-call.

MRS. GEORGE S. KNIGHT.

GUS HILL CALLS HIS COMPANIES.

Calls are out for six of Gus Hill's attractions. McFadden's Flats will report for rehearsals Sept. 4 and 11, the company being divided into two squads for the preliminary rehearsal. The Over the Fence people assemble Sept. 7 at Lyric Hall; Through the Breakers meet at Lyric Hall Sept. 11; The Tammany Tigers go into session Sept. 4 at Central Hall, Sixth Avenue and Thirty-second Street; while The Masqueraders and Vanity Fair companies are both requested to gather at Central Hall Sept. 11. Calls should be acknowledged to Gus Hill at his office, 1358 Broadway.

WARNING
To All Managers

Not to allow the production of

THE GAY MR. BENDER

and a warning to F. H. Livingston, David Davies, Frank Robins, C. C. Marquette, Arthur Smith, Fred Reath, Harry Dull, Gus A. Bolnet, Cuba Niblo, Jessie Brink, Faye Martin, Jessie Emison and all other members of the company performing under the name of WOODWARD STOCK CO., No. 2, not to produce William Gillette's copyrighted play.

ALL THE COMFORTS OF HOME

under its fictitious title, The Gay Mr. Bender. According to a handbill in my possession, the Woodward Stock Co. pirated ALL THE COMFORTS OF HOME at the Opera House, Greenwood, Iowa, August 16th, calling the play The Gay Mr. Bender. As the sole owner of Wm. Gillette's All the Comforts of Home, I will prosecute all pirating managers and actors to the full extent of the Copyright Law.

CARL HERRMANN,

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THE ART OF ACTING.

I speak as my understanding instructs me, and as mine honesty puts it to utterance.—*The Winter's Tale*.

It is often said, and by those, too, that should know about such things, that the desires of the playgoer public change every few years at the most, with the regard to the kind of play preferred. Now, say they, it is plays of the lower and now of the higher order that are demanded; now the comical and now the emotional.

This I have never thought true. It has always seemed to me that what the player wants is something effective of its kind, and little does the average playgoer care which the kind is, serious or comic. We go to the play to be moved, and little do we care whether we are moved to tears or to laughter. We may be sure, for example, that as long as there is a stage, certain of the Shakespeare dramas will retain their places on it, because we know they seldom fail to move their auditors, and when they do fail that it is not their fault. Many will never tire of weeping with Cordelia, nor of laughing with Beatrice, for man is quite sure to remain essentially the same sort of animal he now is as long as mundane conditions permit him to exist.

There is no other author—three hundred years old though he is—that compares with Shakespeare in popularity. Only make the playgoers think that a company of players are doing anything like justice to Shakespeare and they cheerfully pay double prices for places and turn out in such numbers as to fill the playhouses to the doors. True there are new dramas that have a fleeting popularity, but as a rule in a very few years they are quite forgotten. Their popularity, unlike Shakespeare's, is ephemeral. But commonly the Shakespeare dramas, like other dramas, must be played and not simply played at. As a rule, some approach at the least must be made to the effects the Shakespeare dramas are capable of producing. To expect them to attract, if this be not done, is surely most unreasonable; yet there are those that seem to expect the more popular of the Shakespeare dramas to attract through the playing being done by a band of incompetents; or, what is sometimes worse, a band of incompetents directed by an ignorant, egotistic incompetent.

We had two Shakespeare experiments in New York last season and both failed, and failed from a similar cause. Pictorially both were all that reason could desire, dramatically both lacked well nigh everything that reason could demand. The second Shakespeare experiment was made by a manager whose liberality and taste in everything that pertains to the mounting of a play has never been questioned. If Manager Augustin Daly ever failed to do all that could be reasonably expected of him, or of any other manager, when he produced a play, of whatever sort, it was not because he was not generous or because he was lacking there where he could be expected to know. Mr. Daly made fewer mistakes, probably, than the average manager, but, unfortunately, during most of his long career he made one mistake that sometimes proved fatal. Mr. Daly's choice of a stage-director was so unfortunate that it could hardly have been more unfortunate. Mr. Daly, in the main, employed very good players; but having employed them, he subjected them to the tutelage of an incompetent with results that often were most unhappy. Mr. Daly clearly allowed himself to be so absorbed with other matters that he had no time—possibly no inclination—to get even a superficial knowledge of the art of acting. He had occupied himself with the actor's art ever so little, he would have dispensed with the services of the man, whoever he was, that was answerable for the peculiar stage-management that distinguished the Daly stage from all other stages, contemporary or historic.

The distinctive outcome of the directing of Mr. Daly's stage-director most appeared when Mr. Daly presented the classic or the standard drama; and never did it more appear than in Mr. Daly's presentation of Shakespeare's Merchant of Venice. Mr. Daly's stage-director was a dramatic heretic; but, unlike the average religious heretic, he was a negative in knowledge. He seemed to think that acting is little else than action. As for repose—a thing that on every other stage, Christian or heathen, is and always has been much valued—he would none of it. A sequence of his heresy we had in the fact that he kept his players moving about when the least possible excuse could be found for their going and coming. The while they were, it would seem, charged to mock Hamlet's injunction not to see the air too much, for the air more than they did scarce they could. Such a swinging of arms and waving of hands as they kept up I am sure never elsewhere has been seen.

We commonly hold the actor accountable for what he does; and if now I do otherwise it is because the players in Mr. Daly's company of the largest experience and of the most approved intelligence, having, some of them, been longest under the tutelage of the Daly heretic, were most given to the doing of what is commonly accounted not permissible. Take, for example, George Clarke. Is it within the realm of belief that Mr. Clarke, if only his own discretion were his tutor, would stride about and saw the air as he did in the melancholy Antonio? Indeed, Mr. Clarke strode and sawed all the sadness out of Antonio; or perhaps I shall get nearer the fact if I say that his striding and sawing barred all the sadness out. It pales belief that a pupil of the great, the reposeful Edwin Forrest, if left to do as he would, would play Antonio as Mr. Clarke played him. Mr. Clarke, I fancy, argued—and the other members, especially the older members, of the Daly company argue—that as they that pay the wages will have it so, that they that pay the wages shall have it so, as long as they pay the wages. The inexperienced members of the Daly company doubtless did as Mr. Daly's heretic bade them, in obedience to the pious conviction that they were doing what they should. Little did they dream that when they went elsewhere, under orthodox direction, they would have to unlearn all they learned in the Daly school.

And then, it is not thinkable that that clever young comedian, Wilfred Clarke, if left to himself, would have run about the stage in Launcelot's long monologue. Instead of taking the centre, in the orthodox manner, setting himself the task of conjuring up, in the imagination of his auditors, a phantom friend on the one hand and his conscience on the other, a treatment that, in the hands of cleverness, never fails to make the monologue effective.

The Daly players, as I have intimated, would have to reform some of their ways altogether, if they were to go elsewhere, unless it should perhaps be into some one of the small-town, strolling companies. It would be hard to find one of these, however, in which the players travel as far in the course of an evening as the Daly players were wont to travel; but it would, I think, not be difficult to find some one of them in which the players swing their arms as much. They certainly did in one of these companies that played the classic and the standard drama at the Union Square Theatre, for two or three weeks, some years ago. Not a member of it could make a sound without accompanying it with a gesture of some sort. The star—who was neither bright nor particular, unless his bellowing made him so—kept his arms moving quite as much as did the others. They were so little to my liking, so very unorthodox—so inarticulate unless measured by the Daly standard—that I took the only one of their presentations that I saw—that of Hamlet—in installments.

One had a rare opportunity last Winter to compare the Daly heresy with orthodox methods, since orthodox was to be found in all its purity at the Garrick, during the run of Catherine. Not a step was taken, not a gesture was made, by the players in Catherine that was superfluous. Every one in the cast, from least to greatest, seemed to have a reason for what he did; hence every movement was deftly timed, seemed spontaneous, and never failed of the effect intended. What a revolution it would have effected on Mr. Daly's stage, if Mr. Daly could have persuaded and had persuaded his heretic to serve for a season or two as, say, prompter under such a man as the one that directed the Catherine rehears-

als! The Catherine players, all, used their hands very little; and when they had nothing to do with their hands they never failed to do nothing with them; hence their hands never appeared to be in their way. When they had nothing to do with their hands they simply let go of them, let them take care of themselves, let them go where gravitation would take them. And this is quite in accordance with what has generally been esteemed good stage deportment, as Mr. Daly's heretic might have learned if he had taken the trouble to inquire; and he was not too old, or too much in love with his own knowledge, to learn, he would have seen to it that his Bassanio, if he had again directed The Merchant of Venice, did not stand, like a comic old woman, with his arms akimbo and his hands nursing his hips whenever he could not otherwise employ them.

Mr. Daly's heretic attached so much importance, it is said—with what truth I know not—to the manner in which his players walked that all novices, of whatever age or condition, that entered the Daly company served for a time as supernumeraries in order that he might teach them how properly to walk the stage. Whether this be true or not, it is certainly true that Mr. Daly's heretic cared little how his players pronounced the language they played in, which to most persons would seem a matter of much more importance than the right using of the feet, since mispronunciations make player and stage-director appear illiterate, which, surely, is worse than to have a faulty walk. Who, if he could have but one, would not choose a cultured head in preference to cultured legs?

We have proof that Mr. Daly's heretic cared little how his players pronounced, in the fact that his most prominent player, who had, perhaps, been longest under his tutelage, mispronounced more frequently than did any other member of Mr. Daly's numerous company. For example, she did not talk about her little body, but about her little body. Indeed, her short o's were very frequently a's. Then, with her, *sentence is sentence; chapel, chapel; level, level; peril, peril*, and so on and on in a non-knowledge, in preference to cultured legs. On the night of The Merchant she gave the noun precedent the adjective pronunciation, accenting the second syllable; this, however, she corrected some time during the run of the piece. For her pronunciation of *peize* I know no authority. It is commonly pronounced *peize* and not *peez*. Both Mr. Daly's stage-director and his Antonio should have known that the word *obdurate* in Antonio's second speech in the fourth act always has been and always should be accented on the second syllable in order to preserve the rhythm. In the ninth line of his fourth speech the Duke read *lose*, whereas in all the editions of the play I have ever seen the word is *loose*. When the Duke says, "Thou wilt not only lose the forfeiture, but . . . forgive a moiety of the principal," the word *loose* means, I take it, *forego*. Is this change to *lose* a Daly emendation, was it due to carelessness, or is this reading found in some edition, or editions, of Shakespeare? In any case, it must be erroneous. *Lose* the forfeiture, *lose* the pound of flesh? Nonsense.

That either Mr. Daly's stage-director or Miss Rehan, or more likely both, saw new meanings in Shakespeare, if they did not invent or unearth new readings, we have evidence that we may accept as proof in Miss Rehan's treatment of the speech.

"He hath refused it in the open court;
He shall have merely justice and his bond."
As Miss Rehan spoke the second line she thrust the bond at Shylock, making it clear that she understood the language to be equivalent to, "He shall have merely justice and this sheet of parchment." This, I am quite confident, is an entirely new interpretation, the opinion having hitherto prevailed, or I am mightily in error, that the language is figurative and means, He shall have merely justice and just what the letter of the bond calls for—namely, "just a pound of flesh."

Mr. Daly's stage-director, as I have already intimated, was an exceptional believer in much going and coming on the stage. Indeed, he seemed to be of opinion that the more he kept a player running about the better the player appeared. I come to this conclusion because he had his Portia, who was the feature of The Merchant of Venice performance, travel about doubly as much as any other member of the cast. In Portia's first scene—the scene with Nerissa—in the Casket Scene, and in the Trial Scene, it is difficult to see how Miss Rehan could have found any excuse for more going and coming. In her first scene, after rising from the lounge on which she had just been seated, she moved about continually; she was now on one side of the stage and now on the other; now she would drop down into one seat and now into another, never remaining seated more than a few seconds. Meanwhile her shapely hands and arms were never still. Is this the action, the dumb show, with which nature betrays the frame of mind Portia is in in this scene? Portia begins by giving us the impression that she is in a pensive mood. Why? Just like because she has no tidings of one Bassanio, who, in certain measure, has been at Belmont with certain marriage. Her weariness and pensiveness, 'tis true, are not so deep-seated as to prevent her appearing, in her colloquy with Nerissa, as one by no means wholly out of sorts with her condition; yet her frame of mind is quite other, it seems to me, than that that commonly is demonstrative. Mr. Daly's stage-director, however, evidently thought otherwise, for he had Miss Rehan indulge in acrobatic might be likened to that of a caged tigress that had just been released from her cage. This, if Portia were in a delirium of passion, to do, but, as I think, it is quite the unnatural thing to do, Portia being in the frame of mind the language pictures her in. The weariness she talks about in the beginning we find good reason, in the unfolding of the story, to think is what is generally known as love-sickness, a frame of mind that, I think, never prompts to much action.

In the Trial Scene—which Mr. Daly's stage-director set as to put both Portia and Shylock at a great disadvantage—Miss Rehan went about from place to place whenever any excuse could be found for making a trip. For example, she stood on the left when she spoke the lines,

"Of a strange nature is the suit you follow,
Yet in such rule that the Venetian law
Cannot impugn you, as you do proceed."

Then she crossed to Antonio, who stood on the extreme right, to finish the speech with the question,

"You stand within his danger, do you not?"
After getting an answer to this question and to one more, Miss Rehan took the centre to tell the Jew that he must be merciful and to speak the Mercy Speech. After coming on, Portia is supposed to be the dominating figure of the scene. Now to dominate one must be dignified, and to be dignified one must be reposeful, and to be at once reposeful and be in continual motion is a pretty hard thing to be. Miss Rehan, I thought, had just cause to complain, when she was asked to perform so difficult a task.

One evening, some two or three years ago, I yielded so far to curiosity as to go to Newark to see one of our many Hamlets. Just as I dropped into my seat he spoke the familiar line, "And still your finger on your lips, I pray," following with the appropriate action, instead of speaking one, at the most two, of the words and then bringing his finger to his lips. And so he did throughout the evening—always the action after the word. If a man threaten his neighbor with violence, he doesn't speak the threat and then shake his fist in his neighbor's face. Oh, no! Obeying to nature's prompting, he threatens first with his action, then follows with his words. If a child calls attention to something it doesn't cry out, "O—o! see, see!" and then point. It first points, stretching its arm to the uttermost, and then cries out. Nature, then, commonly precedes the word with the action.

There is another thing—essentially the same thing—that actor must do, if he would copy nature: Whenever he receives a deep impression he must express what he feels with his action—facial expression, pantomime—before he has recourse to the words. The player that does not do this misses off-recurring opportunities to do

something, and opportunities to do something where the player is always looking for. When Hamlet sees the Ghost he should not, on the instant, cry out, "Angels and ministers of grace defend us!" as Fechter did. On the contrary, he first should essay to express his amazement, horror and awe with dumb show. This done, he may proceed with the words—I pause to say, parenthetically, that about all the good there was in Fechter's Hamlet was his bad innovations.—In short, when an actor can, with his eyes, exhibit the effect his interlocutor, or whatever else, makes on him, he should usually, perhaps always, pause long enough to do so.

These are little things that belong to the very rudiments of the actor's art; things that every tyro, much more every actor, ought to know. Yet it would seem that they were not known to Mr. Daly's stage-director, else he would not have allowed Miss Rehan to speak the words, "I give them with this ring," before taking off the ring and handing it to Bassanio. Had he known how to do these little things he would have seen to it that Miss Rehan paused, after speaking the first three words, until she had taken the ring off her finger and handed it to Bassanio, before she spoke the other three. This is what Miss Rehan would do, if she were, and were not simply pretending to be. Then nature would have been her director, and not one that, clearly, was not studied in nature's ways. We have further evidence that Mr. Daly's stage-director was ignorant of these little things in the manner in which he, presumably, counseled Miss Rehan with regard to her action when she got her cue to the Mercy Speech. When Shylock spoke his line, "On what compulsion must I tell me that," Miss Rehan stood turned away, in order, clearly, that she might whisk around as she began to speak. Here was action, yes; but oh, how ill conceived! Portia, here, should be wholly occupied with the Jew; there is no findable reason why she should not be. The Jew's line is his response to a speech addressed by her to him. She simply sacrificed repose, dignity, art, nature, intelligence—everything for a whisk. Portia should be looking intently at the Jew and should not take up her eyes immediately; but should take time to picture in her mind her amazement that he should talk about mercy's coming by compulsion. In this way of doing there is repose, dignity, domination; in the Rehan way of doing there was only that that confounds perception.

In nothing did Mr. Daly's stage-director more clearly show his want of knowledge of the art of making a performance effective than in his manner of setting the stage for the Trial Scene. His putting of Portia on the left behind a large table, with her back to the Jew, and his sending Shylock up the stage, looked as if he wished to place them in as disadvantageous positions as possible; yet he, most like, was merely ambitious to give us something novel. Labor lost, for we are well content to lack the novel unless, at the least, the novel is as good as the traditional. Portia, the controlling character, after she comes on, should have the centre—than which not Mr. Daly himself could have found a better place—and there she should remain till Shylock's exit, playing the scene with little acrobatic and all the dignity she can command. Antonio and Bassanio should be on the left, Shylock, Solanio and Salario on the right. This disposition gives everybody ample room, and admits of the whole scene's being played well down the stage. With the Daly disposition, poor Shylock fared the worst. It behooved him to have his wits well about him, else half the time he would not know where or what the Jew was at. It would be unjust to charge the shortcomings of Mr. Daly's players as readers to Mr. Daly's stage-director. To make them all read their respective parts like accomplished players would be a herculean task. Indeed, the reading, the elocution, of a part should be studied chiefly at home and not at the rehearsals only. As a rule, if the elocution of a part is not studied at home it will be studied nowhere—which is where the average actor commonly studies it.

If I were called upon to decide which one, in my judgment, of the whole cast of The Merchant of Venice as done at Daly's Theatre read best, I should, probably, say Mabel Roebuck. Indeed, she did make all Portia's suitors nephews to some one—a reading so glaringly false that one would have supposed that even Mr. Daly's stage-director would have noticed it. Miss Roebuck looked charming and read, on the whole, with much intelligence. Under favorable conditions she would give us a Nerissa that even the hypercritical would scarce find fault with. She, more than any of her associates, seemed to have determined beforehand how her lines should be spoken. And then, there was Paul Macallister, who, as the Prince of Morocco, read fairly well and played better than he read. He appeared to be less Dalyized than most of the others; had he tried he could have swung his hands and arms around more than he did. He was a better Morocco than we commonly see. Nor would any but the unreasonable find fault with Harold Lewis' Aragon. Mr. Lewis looked well and bore himself well. If he had been capable of doing full justice to Aragon's lines he would not have been cast for so unimportant a part.

The Bassanio of the occasion had not, as I thought, been happily chosen. His pictures were so unpicturesque, his courtliness so uncourtly, his grace so ungraceful, his modulation so unmodulated—in short, his nobility was so non-noble that I thought him a long way from being the sort of person Bassanio is generally thought to be. The gentleman's general bearing is ill suited to cavalier parts, which is owing, in some measure, to the circumstance that his hands are always most mightily in his way. He should get where there is a stage-director. As a reader the gentleman should be ceased with the non-committal sort, and, as a consequence, he is ordinarily inoffensive.

George Clarke, on the contrary, is not of the non-committal sort; his emphases are commonly sharply defined, and sometimes I find them inexplicable. When he reads,

"In sooth, I know not why I am so sad;
It wearies me; you say it wearies you,"
he, obviously, considers me as standing in contradiction to you, and reads accordingly. If we had, I tell you it wearies me; so it must you, we should emphasize, I think, as I italicize. If, however, we had, I tell you it wearies me, hence I know it must you, we should, I think, emphasize the two pronouns.

When, however, Mr. Clarke emphasizes home in the lines,

"Come on; in this there can be no dismay.
My ships come home a month before the day,"
fall to see his reason. It is not a question of place, but of time, hence *month* is the emphatic word.

In the lines,

"But since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach," etc.,
neither Mr. Clarke nor Mr. Daly's stage-director could have seen that the thought demanded that *lawful* should be made strongly emphatic. Indeed, it would seem as if the mind of him that failed to emphasize *lawful* was not occupied with the thought of what he read, but only with the words.

Another instance in which I should differ from Mr. Clarke is this:

"I pray you, think you question with a Jew;
You may as well go stand upon the beach."
And bid the main flood bate its usual height."
To my seeing, the most emphatic words in these lines are *Jew*, *beach*, and *height*.

I care not how much wit a man may have, in reading he may use it all.

Even by her greatest admirers, Miss Rehan has not, so far as I know, been thought remarkable of what is generally called the Rehan drawl, which has never been thought by any to be a natural, hence not a pleasing, style of delivery. For my part, I should prefer to call Miss Rehan's peculiar utterance the Rehan drag or dwell, since she, especially when she would be more than ordinarily impressive, drags over, or dwells on, the words as if she would get an effect out of every one of them, which is something nobody has ever yet been able to do. This habit, this fatal, habit is one of the penalties Miss Rehan pays for not being more discriminating at the beginning of her career. If Miss Rehan had gotten into a school where is learned to

do what one should do, instead of what one should not do, with her natural advantages she would, questionless, have achieved excellence as a comedienne. In a better school Miss Rehan would have supplemented symmetry of form, comeliness of feature, and grace of action with the mental accomplishments that now she lacks; then, she would not have spent her life on the border-land of the art she has essayed to cultivate.

Portia, being a part of little action and of great beauty of diction, makes unusual demands for effectiveness on the reader; hence it is not a part that would be thought by many to be well suited to Miss Rehan's abilities. That the public did not think Miss Rehan read Portia well showed in the absence of applause. At the four performances I saw Miss Rehan not only did not get a hand for the Mercy Speech, but she did not get a hand for the most dramatic speech Portia has—the speech beginning,

"Tarry a little; there is something else.
This bond doth give thee here no jot of blood.
The words expressly are a pound of flesh."

Nor did Miss Rehan merit a hand, for in her reading of neither speech could there well have been less to commend. The three lines quoted above, so far as emphasis is concerned, Miss Rehan read as I indicate. In the first line, the first word and the last are properly the emphatic words; all the other words in the line should be tripped over lightly. Miss Rehan did not dwell on the words *there* is because she thought she should; indeed, it requires no thought to read as Miss Rehan reads. It was not she, but the Rehan drag that dwelt on them. On the strongly emphatic *else*, she faltered out till it was only just audible. In the second line there is but one emphatic word, and that is not *bond* but *blood*. In the third line *words* is not at all emphatic, but *pound* and *flesh* are; *pound* slightly and *flesh* very strongly. All the words in the three lines but these five should be gone over rapidly, the breath being taken after *little*, *else*, *here*, *blood*, and *are*. Thus carefully must the reader proceed that would produce the effect with these lines that does justice to the writer of them. This is the way, indeed, in which the reading of every line of Portia should be thought out, predetermined. Had Miss Rehan done any thinking-out, any predetermining? If she had, the evidence did not appear. If she had not, where the art? There is no art in chance, in haphazard, in "any old way." In art there is always an exhibition of intelligence. The intelligence of a reader chiefly appears in his appreciation of what he reads. He that appreciates the meaning of these lines would never read them as Miss Rehan reads them. Having an idea of what it's about is not appreciation. Besides the bad emphasis in these lines, a subtle, indescribable modulation, or color, must be present in the utterance of the words *blood* and *flesh* or their significance will not be brought fully out.

The last two lines of this speech are the best for dramatic effect that Portia has. They are:

"Are, by the laws of Venice, confiscate
Unto the State of Venice."

Miss Rehan drawled them out, so dragging over and dwelling on the words as to make nothing of them. Indeed, it would be impossible to give them as much voice as Miss Rehan gave them and speak them less effectively. She made quite as much of the parenthetic clause, "by the laws of Venice," which she read, by the laws—of Venice, as she did of the two words that must be solely depended on for an effective climax—*confiscate* and *State*. It does not matter whether the last two words are heard or not.

As for the Mercy Speech, I do not think Miss Rehan read one line of it intelligently. It was all wrong, wrong, wrong, from beginning to end. No wonder her audience did not applaud. It was certainly not because the Shylock did not wait long enough to give them a chance. But let me particularize. My dictum would convince no one.

Miss Rehan read,
"The quality of mercy is not strained."
The first three words of this line add nothing to the sense. They are there either for padding, for poetic embellishment, or for both. The line says, Mercy doesn't come by compulsion, which is the equivalent of, Mercy is not strained. Every word in the line should be spoken with monotonous rapidity, without any emphasis whatever, except the last one, on which as much time and as much breath should be expended as on all the others. This reading makes the line effective; any other reading makes it simply words, words, words.

"It becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The strongly emphatic words here are *monarch*, *crown*, and *temporal*, with a sort of tarrying on *sceptre*.

"But mercy is above the sceptered sway,
It is enthroned in the hearts of kings."
Here we should emphasize *mercy*, *above*, *sceptered*, and *hearts*. All the other words should come "trippingly from the tongue"; if they are dragged over, or drawled out, it were "better the town-crier spoke the lines."

"Therefore, Jew,

Though justice be thy plea, consider this,
The first emphasis is quite correct, but not the other two. The reason Miss Rehan emphasized *though* and *consider* was, probably, because she chanced to take breath before them. Charity suggests this reason. The only words at all emphatic in the line are *be* and *this*.

I do not think Miss Rehan read any of the other lines of the Mercy Speech any more intelligently than she read these; but lest I become wearisome I will cite no more examples. As she warmed up toward the end of the speech her effort to get an effect out of every word was most marked, and, as a consequence, she got an effect out of none. As for Miss Rehan's conception of the spirit in which the speech should be spoken, I thought it as faulty as the technical handling of it. Of the persuasive there was no hint in Miss Rehan's tone. I misjudge, or there was nothing of Portia present save her words. Shakespeare, as Miss Rehan speaks him, is not Shakespeare; he is only a word-stringer. Miss Rehan, as a reader, does no thinking. She simply sets her voice-making apparatus a-going and what it grinds out, in the simplicity of non-knowledge, she thinks is reading. If a singer were to give an audience something for singing that was as unlike singing as what Miss Rehan gives us for reading is unlike reading, he would fare badly.

That Miss Rehan did not appear to advantage in the Trial Scene did not surprise me; but what did surprise me was to see her absolutely ineffective in the comedy bits at the end of the fourth act and in the fifth act. In these bits she was guilty of committing the worst fault a player can be guilty of—she was tame. One reason these bits were not more effective was, perhaps, because Miss Rehan left out some of the lines that are commonly spoken. Think of a Portia's not speaking this speech:

"I see, sir, you are liberal—in offers:
You taught me first to beg; and now, methinks
You teach me how a beggar should be answered!"

Miss Rehan cut this speech, though she spoke many lines in other scenes that are commonly thought to be valueless in the representation, however we were spoken.

In Miss Rehan's conception of Portia there was no decision, no conviction; it was loose and unlimbed, like a drawing done by the hand of a tyro. What her conception—if she really had any—most lacked was dignity and maiden reserve, things generally thought to be Portia's most distinctive characteristics.

In her first scene, when Nerissa asks, "Do you not remember, Lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in the company of the Marquis of Montferret?" Miss Rehan answered on the instant and eagerly; indeed, she was instantly all aglow. If this be Shakespeare's idea, I am confident that to Miss Rehan—or possibly to Mr. Daly's stage-director—belongs the honor of the discovery. Portia's manner here, it has always been thought, should be very like Hamlet's when he cudgels his memory to recall the speech he would have the First Player declaim. Clearly, Portia has kept her own counsel; Nerissa has not been admitted to her confidence; nothing does she know, or even suspect, of the impres-

ation Bassanio, at the time of his visit to Belmont, made on her mistress. Note Portia's answer, which, I think, should be read—after a short pause—as I indicate: "Yes, yes—it was Bassanio—as I think so he called." The *think* here, I take it, is equivalent to, "To the best of my recollection. A little study of the dialogue, it seems to me, must convince any one that the Shakespeare idea is that Portia's manner, at the mention of Bassanio, shall be entirely secretive. In her next speech she says, in a very matter-of-fact way: "I remember him well, and I remember him worthy of my praise." words that give no hint of her well-preserved secret. If Portia had kept Nerissa in ignorance till then, why should she not continue to keep her in ignorance? Perhaps, however, Miss Rehan, or her counsel—or both—say, in Shakespeare, that thought that is generally seen, but was of opinion that this is an instance in which Shakespeare can be improved upon. The Rehan idea certainly has the merit of permitting more action than does the Shakespeare idea; and then, if we do not consider too closely, the difference between the Rehan idea and the Shakespeare idea, at the most, is only the difference between gush and self-control; or, possibly some would prefer to say, between the natural and the theatrical. I have my doubts, however, whether the Rehan innovation will ever find favor with the thoughtful.

In the third act, in the scene with Bassanio, both before and after he chooses, Miss Rehan gave us a Portia that was quite other than the Portia we had hitherto seen. Everything that had any kinship with dignity or maiden reserve she threw to the winds, and well might literally throw herself at Bassanio. To me this did not seem pleasing, or at all like Shakespeare's chaste and regal Portia. Miss Rehan she so completely overwhelmed that she appeared, as a love-maker, rather to be a son of the sunless North than of the sunny South. There are those, doubtless, that the Rehan conception of the scene will please, but I cannot believe that among them will be found many that have taken any pains to inform themselves with regard to Shakespeare's intention.

In the Trial Scene it quickly became apparent that Miss Rehan had courageously determined to give us a new Portia throughout. Though Portia's rulings are all in favor of the Jew, until she is compelled to interpose with the legal quibble, "This bond doth give thee here no jot of blood," Miss Rehan, from the first, unlike her predecessors in the part, allowed her sympathy with the defendant and his friends clearly to appear. Though Portia's words present her as one that would be strictly judicial, in action and in tone, Miss Rehan presented her as one that saw in the plaintiff a malevolent monster and in the defendant one that it was her mission to rescue from the monster's malevolent violence. Miss Rehan's conception and treatment of the scene gave it an atmosphere that was quite new; and one, it seems to me, that takes very much from the nobility of Portia's character. Portia has always seemed to me to be disposed, in her kindness of heart, to befriend Shylock, even at her great pecuniary cost—if he would allow himself to be befriended—and to save him from the utter undoing that she knows awaits him, if he persists in his malevolent intent; and this, I think, is the conception of the character that hitherto has generally prevailed.

There is another consideration that might be urged as an objection to the Rehan view—a strictly player's objection. By showing the bias Miss Rehan showed during the time that Portia is exhausting persuasion, she was unable to profit by the opportunity the text offers for an effective change of tone and manner, when for the first time she rules against Shylock. This accounted, in some manner, for Miss Rehan's audiences remaining unmoved—strongly aided as the situation is by the sentiment—when she spoke Portia's most dramatic speech.

If I saw in Miss Rehan's treatment her conception of Portia, then her Portia may, I think, truly be set down as a Rehan creation—as the advertisements intimated it was.

Will the new Portia be accepted? And if she is accepted who should really have the credit of the creation, Miss Rehan or Mr. Daly's stage-director? Mr. Daly's stage-director, be the truth what it may, will probably, in his modesty, say the credit is wholly Miss Rehan's; and as the future is likely to be much like the past, the credit, probably, will accrue to Miss Rehan.

ALFRED AYRES.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—With the opening of the Olympic and the Haymarket the vaudeville season is fairly under way and the first week has not been a disappointment in any sense of the word. The attendance at both, as well as at the other houses, has been something unusual considering the heat. Both houses began their season with unusually strong attractions. The Haymarket, spick and span after its summer renovation, will offer two performances each day instead of a continuous bill. Manager Jay Rial is back home at the Haymarket after summer touring at the Chicago Opera House, and his bill includes Rose Coghlan, assisted by John T. Sullivan, in their one-act comedy, *A Happy Pair*; Tim Murphy, Barney Fagan and Henrietta Byron, Smith and Cooke, Carrie Scott, Silvers and Sparks, Hal Merritt, Benhart and Adler, and the Darktown Trio.

At the Olympic Mr. Castle has charge, while Mr. Kohl is looking after the interests of the Chicago Opera House. The Olympic looks bright and home-like with its new interior decorations and carpets. Its very satisfactory programme contains Nell Burgess and co. in *The Widow Bedotte*, John Kernell, Mr. and Mrs. Mark Murphy, Hanson and Nelson, Dixon, Bowers and Dixon, the Liebau Zarskys, Abbott Davison, Silvers and Emery, Rosa Lee Tyler, Campbell and Fletcher, The Hawes Trio, Plamondon and Amondo, Little Olivette, the Hyatt Sisters, Arthur Maxwell, and McNulty and Blair.

The Chicago Opera House has as a headliner Rose Eytinge, presenting *The First Wild Woman*. Others are Jacques Kruger, the Three Nevadas, Joe Welch, Emmons, Emerson and Emmons, Kittie Mitchell, Mr. and Mrs. Jimmie Barry, Fatima, Raschetta Brothers, the Robbins, La Petite Reima, Purcell and Maynard, Albert Waltz, Mabelle Le Ondo, and Raymond and Ryner.

At the Masonic Temple "the girl with the auburn hair" still remains unidentified, and her second week has brought her additional success. Several good changes have been made in her act, and the novelty of it continued with her charming voice, makes it one of the hits of the season. Josephine Sabell, back on her own campaign ground, keeps the crowd merry. Others on the bill are Mount Toot and Mount Chit, Billy Rice and Charles Kent, Bartlett and May, Clarice and Clayton, Herbert and Willig, and the Morellos.

Colonel Hopkins' stock co. is playing *The World*. The vaudeville numbers consist of the Rosins, who do a most unique original performance for the first time in this country; W. H. Windom and his quartette, Gertrude Cochran, and the Franklin Sisters. On Friday afternoon Nina Morris of the Hopkins Stock co., will be tendered a farewell benefit, at which many special cards will be brought forth.

At Sams Souci Park the vaudeville bill is made up of Hollenback the Austrian tenor, the Abt Children, McBride and Goodrich, the Farrells, Monroe and Hart, and the Martinetti Brothers. Outdoors Farmer Davis and his troupe of farm animals, and La Rose, equilibrist, do acts.

Ferris Wheel Park continues to be as popular as ever. Airs the flame dancer, Mile. Florine, the Pantzer Trio, Mattie Vickers, Harry Armstrong, Maddox and Wayne, Mabel Cassidy, and St. Clair and Hayes made up the programme.

At the Chutes may be seen F. M. York's Orpheus Comedy Four, La Clair, La Nardie and Rith, the Fauvette Sisters, and Lillian Jesmore. James E. Maloney still does his feat of riding down the Chutes on a bicycle.

The new Trocadero, formerly the Savoy, renovated and rearranged, will open 2 with The City Club, one of T. E. Macco's burlesque co.

Items: Charles Fisher, leader of the Masonic Temple Orchestra, has left to begin his annual engagement in the same capacity with Hanlon's Fantasia. His brother, Frank, takes his place at the Temple. The Grayson Sisters have signed with A. Wise Guy, the Three Ryre Brothers with Gas Hill's co.—The Four Florences have joined Hotel Topsy Turvy McVicker's. Mr. Pollock, who has been assistant-

manager at the Dearborn, will be with Harry Davis at Pittsburgh the coming season.—Colonel John D. Hopkins, with J. C. Jaunoponlo as partner, has leased from the Hazen Opera House co. the Imperial Theatre at St. Louis, and will open it 10 as a 10, 20 and 30 cent house. Following the example of Colonel Hopkins' Chicago house, two performances of drama and vaudeville will be given each day seven days a week.—Martin Beck has returned from his honeymoon and is now to be found every day at his office.—Mrs. Hermann is the headliner at the opening of the Columbia, St. Louis, 10. Following her engagement there she returns to the Masonic Temple.

M. A. TWYFORD.

BOSTON, MASS.—Most interesting of all the attractions in the long programme at Keith's is Minnie Dupree, who has already made a vaudeville appearance here in sketches but who now comes alone in a monologue entitled *Under the Telephone*, written for her by Mrs. E. G. Sutherland, of this city. It was exceedingly pleasing, and has given Miss Dupree by far the most artistic thing that has been seen in Boston in years. Joseph Hart and Carrie De Mar appeared in *The Quiet Mr. Gay*, and the other attractions were William Friend and Lillian Green, Monroe and Mack, Trovillo, Seymour and Dupree, Master George Meeder, Topperweir, Short and Edwards, Gordon Eldrid, Clarence's Bootblack Quintette, Emerson and Omega, the De Mors, Oza and Delmo, and the Leslies. Max Eugene is the soloist with the Symphony players.

McIntyre and Heath head the list at the Palace this week, and the others are Farnum and Nelson, Haven and Andrews, Nellie Franklin, Griffin and Griffith, Arlington Sisters, Gertrude Warren, Minnie Cline and Rastus, Sam Collins, Shayne and Gardner, Hart and Williams, and Al. Paterson.

The first burlesque co. of the season at the Howard Athenaeum is Bryant and Watson's Troubadour Burlesquers, among whom are Harry C. Bryan, Anna Yates, the Empire Comedy Four, Nelson, Glimmer and Demond, the Quinny Sisters, Charles Panke, Frode West, Jeannette Kennedy, and the Urimers. The house olio is headed by Hines and Remington and includes the Althea Sisters, Walt Terry, Nellie Elmer, Ben Hunn, Russell and Bell, John J. Harrington, Appleton and Allen, Walter Ardell, Alice Warren, Morrissey and Proctor, Griff Manning, George Caine, and Thomas C. Watson.

Rose Sydel's London Belles are at the Lyceum. In the olio are the Four Nelson Sisters, Shattuck and Bernard, the Dine Sisters, Campbell and Lee, O'Rourke and Burnette, Etta Chatham, and the Hiltons and Rose Sydel.

At Austin and Stone's this week are the bioscope, the Brothers Greenache, Emond Sisters, Brown and Welles, the Maurice Troupe, Eaves and McMahon, Tom Hardie, Glenroy Brothers, Kennedy and James, Cyr and Hollowell, William Foote, Gladney and Howe, Rennie and Corbin, Anne Southard, John Dempsey, and Lillian Rehan.

Eva Scott's vaudeville co. opens the regular season at the Nickelodeon.

For children's week at the Point of Pines the vaudeville bill presents Raymon Moore, Kelly and Reno, Marie Rogers, Knox Brothers, and Kilpatrick. At Norumbega Park the Alabama Troubadours give open-air entertainment.

The vaudeville at Combination Park this week is given by Haines and Fettingill and Anna Kenwick.

JAY BENTON.

PHILADELPHIA, PA.—A glance at the news papers of the day shows plainly that B. F. Keith's amusement enterprises have captured our theatre-going people. Not alone are the attractions of the Quaker City advertised, but those of New York, Boston, and Providence, with all the prominent headliners in the business. This is the last week of the tenth summer season at Keith's Theatre, and it has been the most profitable in the history of this noted and successful house. The attractions are Mr. and Mrs. Sidney Drew, Cicado, Charles Grapewin and Anna Chase in *A Mismatched Pair*, Smith and Campbell, Four Emperors of Music, George C. Davis, Everett Trio, Angela Sisters, Cockley and Husted, Hunting Trio, De Forest and Boyd, the Collys, Doll and Burden, the Korins with their miniature theatre, and bioscope.

Lillian Washburn's Indian Maidens, a new organization in a novel and unique performance, are a strong attraction this week at the Trocadero. Conroy and McFarland, Weston and Yost, Nolan and White, Fred Kummings, Pearl Marquene, and Grace Burns are in the olio. The burlesques are Pocatontas and Parisian Follies. New scenery and handsome costumes are attractive. Week 4: Sam Scribner's Gay Morning Glories.

John G. Jernon opened the season of the Lyceum Aug. 28 with Semons Extravaganza co. In the co. are Emma Carus, Mile. Pilar Morin, Clifford and Dixon, Brown, Harrison and Brown, Mildred De Gray Howard, Annie Hart, Comedy Trio, and Richmond and Clements. A big bill, deserving large patronage.

S. FERNBERGER.

PROVIDENCE, R. I.—Westminster (George Batcheller, manager): This house opened season Aug. 21 with Rose Sydel's London Belles. The entire interior has been painted and embellished, and new and comfortable seats have been added. Cafe de l'Amerique, with Rose Sydel in the leading role, was the opening burlesque. In the olio are the Hiltons, Etta Chatham, J. W. Sheep, and J. P. Lee. De Vies Sisters, Shattuck and Bernard, O'Rourke and Burnette, and the Nelson Sisters. A burlesque on *The Turtle*, entitled *The Shapper*, concluded the entertainment.—Keith's will open 28 with Amelia Summerville, Charles W. Bowser and co. in *Captain Kidd's Bride*, Robert Pollard and quartette in *The Bachelors' Club*, Bert Howard and Leona Bland, Phillips and Naynon, the Rossow Midgets, Amorita, Pierce and Egbert, Howe and Edwards, Kelly and Violette, the Brothers Bright, Coggin and Davis, the Fonti Brothers, and the bioscope.—The Olympic opens 28 with M. W. Theise's Wine, Women and Song Extravaganza co. At the Forest Casino, Rocky Point, week 21 the attraction will be the May Howard Sisters, Tempest and Langdon, Alice Carmelo, Catherine Holland, Charles Mackay, the Della, Evans and Melrose, and Mitchell and Love.—Rio Grande Bill and his Congress of Rough Riders continue to draw crowds at Boyden's Crescent Park.—George H. Batcheller, proprietor and manager of the Westminster, has contributed clothing and money for the relief of the sufferers in Porto Rico.—George B. Chandler's many friends will be pleased to learn that he has agreed to go ahead of the May Howard Burlesque co. The patrons of the Westminster will be pleased to learn that Hermann Palkin is to be treasurer of the house this season, and he has the best wishes of his many friends.

HOWARD C. RIPLEY.

CLEVELAND, O.—The Star Theatre will open 28 for the season with Minco and Fulton's co.—As the summer season advances the Garden Theatre management continues to give its patrons the best vaudeville entertainment that can be procured. Week 28 the following strong bill will be presented: George Fuller Golden, Kelley and Ashby, Morie, Marshall, Quintette, Anna York, Barker, Marshall and Darling, and the Three Dawson.—Items: Harry M. Scott, the genial press agent of the Star Theatre, is receiving many complimentary notices from the newspapers for his excellent advertising of the Elks' show.—It is more than likely that the Garden Theatre will remain open until the new theatre down town opens, or at least until late in October.

WILLIAM CRASTON.

SAN FRANCISCO, CAL.—Harry Linton and Lela McIntyre were prominent at the Orpheum week 4-12. Deonzo Brothers scored a hit. Alexandra Dagmar looked beautiful and sang charmingly. Bob Alden and "Strap" Hill did some good routine comic business. Week 13-19: Gertrude Mandfield and Caryl Wilbur gave a good sketch. The Cardovnie Troupe danced into public favor. Novelties for week 20 include Hall and Staley, Froese Brothers, and McMahon and King.—Pat Kelly is making people laugh at the Chutes. The Griderles and the Seymours score in acrobatic work.

FRED S. MYRTLE.

JERSEY CITY, N. J.—The Bon Ton is ready for the opening, Aug. 28. A new curtain has been hung, new seats have been placed, and the lobby is resplendent in a new outfit of all that goes to make things pleasant for the eye. Phil Sheridan's New City Sports will be the opening attraction 28-2. The Victoria Burlesquers 4-9.—Items: The Utopians commenced rehearsals at the Bon Ton 21. The new comedy, Kelly's Kids, will be put in rehearsal 28.—Morris Kitchen, the old reliable treasurer, will return to the Bon Ton, as well as John Barrett, the favorite stage manager.

WALTER C. SMITH.

BUFFALO, N. Y.—Exceptionally good bill at Shea's Aug. 21-26. The house was packed at every performance. Hays and Lytton in *A Wise Guy*, Kelly and Ashby, Professor Leonidas' trained dog, Lew Hawkins, Sonbie Burham, Hal Merritt, J.

Morie, Jack Marshall's Quintette, and Marshall and Darling. Week 28: Adelaide Herrmann.

RENNOLD WOLF.

NEW HAVEN, CONN.—Savin Rock week Aug. 21-26: The Three Renos, McCloud and Melville, Merkel and Alger, E. J. Holland, Dick Leggett, and John Roberts.—Items: J. H. Docking, manager of Poli's, is spending a few weeks at the Jersey shore resorts.

JANE MARLIN.

LOUISVILLE, KY.—The New Buckingham Theatre, entirely rebuilt after the fire that occurred toward the close of last season, opened Aug. 20 to two audiences that tested the capacity of the house. The new house is very attractive. The arrangement of the seats and the acoustics are almost perfect. The decorations are in light blue, and the upholstery in colors that harmonize. The stage is an unusually large one and fitted with the latest appliances, electrical and otherwise. Edward Moreback will direct the orchestra, which has been enlarged. Horace McCrackin will act as business manager for the Whalen Brothers, assisted by George Lippold in the box-office. The ushers will be uniformed. The house is supplied with electric fans, and there is every indication that the place is to be conducted in a first-class manner. In the Irwin Brothers' co. appear the Baroness von Wahlenberg, Louise Carver and Genie Pollard, Fields, Emery and Davenport, Bailey and Madison, Minerva Lee and Harriet Bradford, and Smith, Doty and Coe. Business good throughout the week.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): An excellent bill was appreciated by the usual packed houses Aug. 14-20. Idaline Cotton and Wick Long were much liked and applauded in their dialect and impersonation sketch. Joseph Adelman proved to be the finest xylophonist ever heard here. Dave Meier gave a clever exhibition of bag punching, and La Fafalla was most artistic and charming in her "Lotus dance." The scenic effects being beautiful. Laura Joyce Bell repeated her last week's sketch, which went as well as ever. The clever Eldridges appeared in fresh con froles, and Elizabeth Murray scored a most decided hit with her dialect songs and a con walk that was the "realist" thing we have seen. Coming 21: The Deonzos, Aldin and Hill, Linton and McIntyre, and Herr Von Palm.—Items: Colonel Dodge, head doorkeeper of the Orpheum, has returned to his post after his sick leave.

RICHMOND, VA.—Auditorium (Thomas G. Leath, manager): Only four nights of week Aug. 21 will be devoted to the regular vaudeville bill, which includes Stewart Sisters, Koppe, Annie Lloyd, Gibbons and Barrett, and Les Vaugers. The remainder, two nights and matinee, will be devoted to Al. G. Field, Minstrels. Beginning next week a season of comic opera will be inaugurated, with a change of opera three times a week at small prices.—Main Street Park (Allen Jenkins, manager): This popular resort has been packed every night this week with crowds, who have enjoyed a good bill. The headliners are Charles E. Grapewin, assisted by Anna Chance, Morrissey and Rich, Swan and O'Day, Maude Meredith, and Newell and Shevett.—Jefferson Roof Garden (Jake Wells, manager): The regular season closed 19. Manager Wells is now devoting his attention to the improvements and bookings of the Bijou, which will open shortly.

COLUMBUS, O.—Minerva Park Casino (J. K. Burke, manager): Bill week Aug. 21 drew good houses. Charles Wayne and Anna Caldwell, Arthur Amnden, Mile. Irene, Ramza and Arno, the American Trio, and Mons. Forcorn all made hits. Underlined: Will M. Cressey and Blanche Dayne, Fred Niblo, Mile. Flora, Mr. and Mrs. Darrow, Zazelle and Vernon, and Leontine Vengard.—Collins' Garden (Herman Collins, manager): This comedy and musical excellent entertainment. Hettie Tedro scored an immense hit in her songs. Tom Mack and Maddox and Wayne were also good.—Oleantany Park (George Chennell, manager): Good houses were the rule week 20. Laura Burt, Romulo Brothers, Pete Baker, Adele Purvis Ours, Lawrence and Harrington, Kolb and Dill, and Prince Satsuma were in the bill.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): An attractive bill was presented to increased patronage week Aug. 21-26. Clara De Forest, Marsh and Marsh, Della Wald, Eva Brandt, Emma De Forrest, Lulu Young, Tea and Tote Geyer, Mile. Lira, George Fisher, and A. Veith are in the co.—Olympic Theatre (S. Pink, manager): Opened to large attendance week 21-26. Co. gave good performance in a lively farce. Specialties of the following people were good: Borsch and May, Willard, Polly O'Neill, May Floyd, Babe Harrington, Grace Flynn, Leona Howard, Besse Gates, Hazel De Mar, the Ward Sisters, Mile. St. Germond, Charles Ellsworth, and Charles Cardner.—Tivoli John Straka, proprietor: Week 21-26 opened to large business. Rose V. Wentworth and Stella Lawler, vocalists, are the entertainers.

FALL RIVER, MASS.—Rich's Theatre, now known as Rich's Dewey Theatre, will be managed this season by Phil Sheridan, owner of the City Sports Burlesque co. The season opened Aug. 21 with a four-night engagement of Manager Sheridan's own co. It also was the beginning of their season. The co. includes Alice Leslie, Mills and Hart, Nelson and Milledge, Fanny Lewis, Weston and Campbell, and the Brothers Lowell. Troubles in a Bowling House and *The Four Married Men* are the titles of the burlesque and afterpiece. Business large. House vaudeville bill for week 28-2.—Items: Eugene Wellington will be Mr. Sheridan's resident manager and Harry W. Ball treasurer.

NEWARK, N. J.—Waldmann's Opera House: Everything is ready for Clark Brothers' Royal Burlesquers, which appear Aug. 26-2. Peter Clark is at the head of the managerial staff of this house for the coming season and associated with him are Morris Lovett and Randolph Struck, treasurer and assistant treasurer respectively. Frederick Jacobs will be advertising agent, and the genial George Turner will greet his friends as ticket taker.—Items: Flo Perry, of this city, has signed with the Edna Bassett Marshall co.—Robert Neil, of the Columbia Stock, while on his vacation at Wappinger's Falls developed into a speedy bicycle rider.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week Aug. 21: The bill comprises Black and Tansey, St. Leon and McCusick, Hess and Hunt, Adolph Gonzales, Sisters Braunce, and Keogh and Ballard. The last named team deserves special mention as being one of the cleverest teams seen here in a long time.—Ocean View (Oscar P. Sisson, manager): Week 21: Bill is one of the grandest this season. Diana the mirror dancer is simply superb. The others are Gilmore and Bashell, Fox and Foxie, and Jack Symmonds. Judging from the enormous audiences the fever scare has been entirely wiped out.

NEW ORLEANS, LA.—At the Athletic Park Schilzony's Hungarian Boys' Band continues the chief attraction and the work of these little fellows is very attractive. M. Clivette, silhouette artist, is clever and original. Leslie and Audley are a good feature, and the new views of the cinematograph are entertaining. Harris and Fields, Ford and Francis, the Melrose Brothers, and Mory Lane are billed for week Aug. 27.—The management of West End offers the Apollo Symphony Orchestra, Wartenburg Brothers, and Marie Decca, the great prima donna.

ALBANY, N. Y.—Proctor's Leland (F. F. Proctor, manager): P. F. Nash, resident manager: The second week of vaudeville opened Aug. 21 to increased business and with a carefully selected bill. The headliner was George Henry Trader and co. in *Obadiah's Birthday*, which is very funny. The others were the Devanilles, Ed Rogers, Althos Sisters, Walz and Ardelle, Dan McCarthy, Albaco Brothers, and Jordan and Welch. Mr. and Mrs. Arthur Sidman in *Back Home* 28-2.—Gaiety: Dark 21-26.

ANATOSA, IA.—The Anamosa District Fair week of Aug. 14 was the most successful one in the history of the association. The attractions were the De Mors, Montrose Troupe, Ben Mowatt and Son, Mile. Rosena Venus, Juno Salmo, Hassan Ben Ali's Arabs, and Vanola.—In the evening the vast crowds were entertained at the Grand Opera House by the Warner Comedy co. in a repertoire of comedies. Specialties by Cora Warner, Harry Rose, Jack Kenyon, and Dot Darlington were excellent.

SARATOGA SPRINGS, N. Y.—Broadway Music Hall (Patrick McCue and Edward Maloney, managers): Jack Rossley, manager: Week Aug. 21-26: Florence Martell, John Morris, Lillie Schubert, Almes Bernard, Ethel Day, Emma Lee, William Cohn, and Morris and Martell. Week 28-2: Robert Richmond, Kittie Clements, Emma Lee, Jack Rossley, Lillie Schubert, Dot Rene, Richmond and Clements, Rossley and Lee, and others. Business S. R. O. nearly every night.

BRIDGEPORT, CONN.—Pavilion (McMahon and

Wren, proprietors; L. M. Rich, director): Pauline Hall's engagement Aug. 13 broke the attendance record, 14-19: Martinetti and Grosse, Laura Comstock, Belknap, Terry and Lambert, and Joe and Nellie Downer: good business. The Gotham Quartette held forth 23 followed 21-26 by Fox and Allen, Mudge and Morton, Gotham Comedy Four, Ida Russell, and Baby Grace. Raymon Moore 25. The season will continue until cool weather.

KANSAS CITY, MO.—Fairmount Park Orpheum (M. Lehman, manager): The closing week, Aug. 21-23, was prosperous. Beatrice Moreland in *The Financial Question* proved generally attractive. Boutin amused and mystified. Gardner and Hunt, Ahern and Patrick, Mollie Sisters, Ganow and Pollak, and Robinson were the others.—Trost Park: Bertie Berlin, prima donna, delighted crowds 21-26.

HAMPDEN, ME.—Riverside Park (J. W. Gorman, manager): The New York Vaudeville Club closed to big business Aug. 19, and every number on their programme was highly enjoyed. Gorman's lapels opened for week to large audiences 21, c. c. includes Brothers La Nole, Udell and Pierce, Red's terriers, Master George M. Patten, and the Pattens. Week 28-2: Mrs. Beans' Boarders.

DETROIT, MICH.—Wonderland's new home is about ready for occupancy, and they will move into it in a short time. Meanwhile they are doing a good business at the old stand. Week Aug. 20-26 the programme contains several good numbers. Among them are Little Carter De Haven and Bonnie Maie, Kittie Wilkes, Raschetta Brothers, Marsh and Sartella, and the bioscope.

MANCHESTER, N. H.—Austin's Music Hall opens Aug. 28-2. Formerly the Central Street Theatre, it has been overhauled and refitted and will be run as a vaudeville house with curio hall. Colonel William Austin, late of Boston, will personally manage the house. There will be two performances daily, with change of bill weekly.

ALLENSTOWN, PA.—Central Park (Allentown Traction Co., managers): The Royal Circus Aug. 14-19: attendance large. New York Vaudeville Stars 21-26: large audience.—Dorney's Park (Kutztown Traction Co., managers): Opened with the New York Comedy co. 21. Joseph Steele, Joseph Rice, and Thomas and Katie Foster featured: good business.

WEST SUPERIOR, WIS.—Item Theatre (W. S. Campbell, manager and Clarence Leonard, business manager): 21-26: Wheeler, Sisters, Thelma and Zelma, Blanche Raymond, Tills and Wainwright, McFarland and Murray, Castle Sisters, Mabel Hughes, Myrtle La Blanche, Jack Welch, and Shaw Brothers.

INDIANAPOLIS, IND.—Empire Theatre: Opened Season Aug. 21-26 with the Watson Sisters co. to capacity. Some of the acts were excellent, but some more, alas, were otherwise. Irwin Brothers' Burlesquers 28-2. Bon Ton Burlesquers 4-9.—Items: John Fennessey will take care of the Empire's finances this season, assisting Manager Zimmerman.

YOUNGSTOWN, O.—Mill Creek Park Terminal (M. Stanley, manager): Attractions for week Aug. 21: The Heclons, Three Le Blanc Sisters, Garvin and Platte, Joe Russell, and Easton, Dusey and Easton. This is the largest bill yet put on the park. Coming 27: Hi Henry's Minstrel Band, afternoon and evening: concert free.

FITCHBURG, MASS.—Pinehurst: Grant and Flynn's co. presented *The Dazzler* Aug. 14-19. The attendance broke all records for the season. The musical act of Boulden and Griffin was the most pleasing feature of the entertainment. New York Novelty co. 21-26.

WASHINGTON, D.C.—The attraction at the Lyceum the current week is Fred Rider's Moulin Rouge Burlesquers. The principals are May Clark Van Osten, Teddy Pasquelena, J. Gaffney Brown, Levander and Borth, Ryan and Brennan, and Arras and Aime.

WANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Girard and Monte, Nellie V. Nickols, Tege and Daniel, Deuter's dogs, and Peter Baker Aug. 14-19: good business. Okabe's Japs 21-26: large audiences. Kolb and Dill, Mack and Fenton, Seeker, Wilkes and Seeker, and Satsuma 28-1.

GLENS FALLS, N. Y.—Capitol Music Hall (John Donohue, proprietor; C. C. McClurg, manager): Week ending Aug. 26: Barr and Benton, Smith and Yonkers, and Harry Winchester: attendance good. Week 28: Killinbeck and Dowley, Morris and Martell, and others.

HAMILTON, O.—Lindenwald Park (Thomas A. Smith, manager): Carmanelli and Lucille, Delmay Trio, Harry Allen, the Middletons, and Emma May constitute the bill week Aug. 21; business good.

CINCINNATI, O.—The Bon-Ton Burlesquers have drawn good business to the People's Aug. 28-28. In the olio were Mae Taylor, Smith and Champion, Byron and Langdon, Gallagher and Barrett, and Wieland the juggler. Watson Sisters Burlesquers 27-3.

SPRINGFIELD, MASS.—The New Gilmore which has been made to look like a new house inside, will open 4 with Corinne, Bloom and Cooper, Al. Leach and the Three Blossoms, Emma Francis, Paxton and Jerome, Ethel Moore and pickaninies, and Charles Kenna.

TROY, N. Y.—Griswold Opera House (S. M. Hickey, manager): Season opened with vaudeville. Patrice, Monroe and Mack, Ada Somers McWade, Emil Chevirol, Anderson and Engleton, Abbot Davidson, Emma Francis, and Mason Mitchell gave entire satisfaction to good houses.

YONKERS, N. Y.—Yonkers Summer Park (John E. Brennan, manager): Week Aug. 21: George Hussey, Jessie Lorraine, Gussie Hart, John E. Brennan, the Martins, and Lambshire Brothers: big business.

EASTON, PA.—Wonderland (Otto Rost, manager): The Trocadero Club will open this house 24. The theatre has been renovated and presents an entirely new appearance. Manager Rost will present the best vaudeville and burlesque co.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., managers): London Vaudeville co. week of Aug. 14-19 drew fairly well. This week Circus Royal is doing very good business. Next week: Simmons and Slocum's Minstrels.

PITTSBURG, PA.—The Jolly Grass Widows' co. opened at the Academy of Music Aug. 21. They packed the house and furnished an excellent entertainment. American Burlesquers 28.—The Duquesne Garden is closed this week.

OAKLAND, CAL.—Oakland Park (Piedmont B. R. Co., lessees): Frank Barton, Stanley Sisters, F. H. De Bell, W. Z. Rogers, and Murphy and Raymond played first-class auditions.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Victoria Burlesquers Aug. 21-26 to a series of good houses; co. is good and pleased. Flynn's Big Sensation co. 28-2.

BATH, ME.—Merrymeeting Park (J. W. Gorman, manager): Week Aug. 21-26: The New York Vaudeville Club, including Willett and Thorne, Adolph Adams, Carr and McLeod, and Arvello.

HENDERSON, KY.—Held's Park (George Held, manager): Frank M. Hall's Vaudeville co. opened Aug. 12: business improving. Frank Horton is a big favorite. The park will remain open till Oct. 7.

GALION, O.—Securum Park Casino (Ed. J. Barker, manager): Week Aug. 21-26: Mr. and Mrs. Wilbur Mack, John Hart, Ed. Barker, and Cam's dogs: pleasing performance to large business.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, manager): This popular house, enlarged and overhauled, opens for the season Aug. 28-2.

DECATUR, ILL.—Riverside Park: Opened with Passion Play pictures, followed by vaudeville, under the management of Fred and Kitty Owens; large attendance.

TOLEDO, O.—Lake Erie Park (Frank Burt, manager): Week Aug. 21-26: Henry Lee, Thomas and Barry, Foster and Williams, the Donovans, the Neuvilles, and Pascatel: good business.

NEW BRITAIN, CONN.—White Oak Park (E. H. Mather, manager): The Carrols, Al. Lang, Lingara and Langara, and the Beards Aug. 21-26 had good patronage and pleased.

DOVER, N. H.—Central Park Theatre (Union Street Railway, manager): Mead's Vaudeville co. continued Aug. 21-26: large attendance.

OSWEGO, N. Y.—Pavilion (Wallace and Gilmore, managers): Week Aug. 21-26: Weston and Barrett, Larry and Annie Conners, and Randall and Kirsch.

SIOUX CITY, IA.—Riverside Aerial Casino (A. B. Beall, manager): Alastair John Singer, Aug. 21-27. Week 28: Zaufrelia and Ashley and Perez.

TELEGRAPHIC NEWS

CHICAGO.

Plays Improve with Cooler Weather.—Summer Runs Nearing Their Ends.

(Special to The Mirror.)

CHICAGO, Aug. 28.

With a very few exceptions, every theatre in the city is now open for what might be termed "the Fall and Winter trade," and prospects are very bright for the season. Dunne and Ryley started the ball rolling at McVicker's with *Hot Topsy Turvy*, and the local critics took what might be called "an awful fall" out of the play and company, but since then the critics have acknowledged that *Hot Topsy Turvy* is a very good play, and that Dunne and Ryley are very nice things about *Hot Topsy Turvy* and his associates. And the same may be said of the Brookfield farce, *Dear Old Charley*, which we have seen in the Columbia. Our round friend, Jack Rosenthal, himself a student of farce, said to me the other day: "You cannot make a farce-comedy without an audience." He is right, too. When *Dear Old Charley* opened at Manager Davis' theatre, the weather was prohibitively hot. People who saw the play shook their heads. Since then we have had a cool wave, and there have been numerous rehearsals with the best of results. *Dear Old Charley* has been developed and will be one of the farcical hits of the year. Boniface never had a better part, and he is splendidly supported by Miss Osterman, Mr. Ober, Mr. Hyams, Mr. Maley, and the others. Both of these plays are here for a second week. *Dear Old Charley* will be followed at the Columbia by *Blanche Walsh* and Melbourne MacDowell in the late Fanny Davenport's repertoire, while over at McVicker's Manager Litt will give us Edwin Arden's new Hebrew play, *Zorah*, with Mr. Arden in the lead.

The long and successful run of *Because She Loved Him So* is nearing its end at Powers' Theatre, where it remains but two weeks longer. After that the regular season of the house will be opened, with Viola Allen in *The Christian*, and already Manager Powers is booking seats for the event.

One day last week I had a man before me in the police court charged with the theft of seven bottles of beer. After hearing the evidence I discharged him. Why? Well, because there was not a case.

This is the twelfth night of Arizona at the Grand Opera House, and Mr. Thomas' pretty play might run with profit until the Christmas holidays, but the regular season of the house opens Sept. 10 with *Primrose and Dock-stader's Minstrels*. The one hundredth performance occurs Sept. 5, with souvenirs.

Another Chicago newspaper man has gone into the theatrical business. His name is E. W. Brownlow, and he is one of the managers of *A Ragtime Reception*, which will be here at the Academy of Music on Sept. 17 and at the Alhambra a week later.

Manager Tillotson will reopen the stock at the Dearborn next Saturday afternoon with *An Enemy to the King*, the new organization including Hallett Thompson, Gardner Crane, Edward MacKay, H. D. Blakemore, Benjamin Johnson, Percy Cooke, William Dills, Valerie Bergere, Maurice Ryan, Lillian Dix, S. M. Forrest, Winetta Ryan, and the mainstay of last year's company, Julia Stuart.

Do you remember Horace Herbert, the "old-time rocks," who used to be one of Chicago's leading road managers and actors in the days long gone by? Well, he turned up here the other day, after a long absence, crowned with honor and glory. Horace fought for his country during the Civil War, and, as management was dull, he went to New York to join the Rough Riders last year. But Theodore R. turned him down, and then he went to his old Georgia home and enlisted. With a Georgia regiment he went to Santiago and to Manila and he is just back from the Philippines. He is glad of it, and will not take an Uncle Tom company over there.

Up at Hopkins' this week the stock is appearing in a very creditable revival of *The World*, with Frederic Bryton in the lead.

If I had the money taken here last week by Buffalo Bill's Wild West, I should quit work until 1900. Every night people were turned away, and the crowds were large each afternoon. The fourteen performances must have realized over \$70,000, and \$100,000 might easily have been taken had there been room. No such business has ever been known here, and the show well merited the patronage.

Here is a testimonial which a doctor in my police district received from a patient the other day: "Dear Doctor—Two weeks ago I was totally blind. Since then I have taken three bottles of your medicine and now I can see my finish."

Managers Hagan and Hutton reopened the Alhambra for the season yesterday, under J. M. Ward's personal direction, with Uncle Seth Haskins. The house has excellent bookings, and there are to be twenty-five cent matinees.

Over at the Bijou the attraction this week is Fred Raymond's drama, *The Missouri Girl*, and at the Academy of Music the card is *The Countess* 400, one of the best of its kind.

Professor Bunge is to have a benefit at the Bismarck Garden Friday. He directs the orchestra there. I have always regarded "Bunge" as a great name for a leader in a beer garden, and I hope he will do well.

Managers Hutton and Julian will not open the new Lyric (formerly the Gaiety) until next Sunday. A feature of the house will be a nursery, with willow cribs, milk bottles, toys, etc., and the chances are that in a year from now "Jim" Hutton will be in a position to start a foundlings' home.

A vaudeville artist at the Chutes is appearing in a sketch called *Marks the Lawyer*. Al. W. Martin please write.

Down at the Great Northern yesterday we saw, for the first time here, a new farce called *A Branch of Promise*, with Burt Haverly at the head of the company. It made a laughing hit. Yon Yonson will follow.

Dr. Malcolm Gunn, a young local physician, who has many friends in the profession, has made quite a hit in Sam Edwards' original role of the Surgeon in Arizona at the Grand.

E. D. Colvin has purchased the interest of B. R. Clawson in the Bijou, but E. H. Macey will continue as actor-manager of the house.

When Buffalo Bill located here at Thirty-fifth street and Wentworth avenue on Aug. 21, there arose around the tents all sorts of schemes with which to make money, and they all made it except one misguided chap, who started a barber shop. He lost. He didn't realize that a cowboy could never get his hair

cut and that a Cossack could never get a shave. Some men are so short-sighted.

"Biff" Hall.

BOSTON.

The Season Opened—Theatres Improved—Gossip and Prospects.

(Special to The Mirror.)

BOSTON, Aug. 28.

Things theatrical started with a rush to-night, when three houses opened; another begins later in the week, and a week from to-night all but one will be in full swing.

At the Museum Roland Reed gave the first Boston performance of His Father's Boy. Sydney Rosenfeld has given a capital adaptation of the German original, and one that is vastly funnier than the first version that was tried in Boston two seasons ago. Isadore Rush leads the company, and others in the cast are Lottie Alter, Aletta Luce, Mary Myers, Sheridan Tupper, Brandon Hurst, Julian Reed, L. P. Hicks, and James Douglas. During the Summer the traces of the fire of last Spring have been entirely removed, and the foyer is reconstructed and redecorated. The curiosity cases have all been removed, and the promenades are ample and attractive.

The Tremont, too, has had a number of changes and alterations. The front and vestibule are now a dazzling white, and everything inside is brightened and improved. Manager Schoeffel intended to change the order of seats, but the regular patrons were so delighted with the present arrangement that he refrained. *Way Down East* was the attraction to-night, beginning a run that is to last eight weeks, as did the one last season. The company contains nearly all the members who became such favorites during the run last year.

The Bowdoin Square has been brightened up during the vacation, and new carpets, draperies and decorations have been added. Dr. Lothrop opens with a combination, *A Grip of Steel*, but next week this will give way to *A Sea of Ice*, presented by the stock company, which will include E. L. Snader, J. Gordon Edwards, Orlin Kyle, Lorimer Johnstone, John W. Rose, Carl Fey, Frank J. Kirke, D. L. Gaylord, James Levering, Pearl Seward, Alice Keane, Florence Hale, Charlotte Hunt, and Little Gussie.

The Sporting Duchess continues for a third week at the Castle Square, but as many who have been in the stock for the Summer leave to go to other organizations several changes in the cast were made. Annie Louise Ames appears as the duchess, Alette Craig as Muriel, and Florence Haverleigh as Mrs. Donnelly. *Charley's Aunt*, with Walter E. Perkins, will follow, and after a week of *My Friend from India*, also with Mr. Perkins, the regular Winter season will open with the return of Lillian Lawrence, the first appearance of John Craig, and the reappearance of Nina Morris.

George W. Wilson and company are rehearsing at Waltham, in preparation for their tour of the New England circuit.

Maude Odell left the Castle Square Aug. 26, after a successful engagement of eighteen months, during which she appeared in all the important productions of the stock. She went at once to New London to rehearse as leading lady with James O'Neill, and her next appearance here will be as Miladi in *The Musketeers* and *Mercedes* in *Monte Cristo* at the Boston in November. Her last days were made pleasant by a number of presentations made by Boston friends. A farewell supper was given in her honor by a few friends at the Touraine Aug. 25, and Mr. and Mrs. William Courtleigh gave a dinner to her at Vercelli's on Saturday.

William Harris has been in Maine and passed through Boston on his way to New York.

Jay Hunt has arrived in Boston, after two months in Europe as the representative of G. E. Lothrop.

There was a small fire in the Castle Square Hotel last week, occasioning considerable excitement among the professionals who make their home there.

Alina Bradley, a Roxbury girl, has gone to New York to begin rehearsals with Rose Melville in *Sis Hopkins*.

Mr. and Mrs. George Lowell Tracy celebrated the eleventh anniversary of their marriage and Mrs. Tracy's birthday at their home in Winthrop last week, and a number of society and professional friends were present at the pleasant occasion.

The Harkins and Barbour version of Uncle Tom's Cabin is under consideration for early production at the Castle Square, while another possibility at the other extreme is *Hamlet*, with Lillian Lawrence as the Dane. That was discussed for presentation during the Summer, but it was finally abandoned for the time.

John S. Hale is in town in advance of Mile. Fifi at the Park.

Among those engaged for the Bennett and Moulton companies are Isabel Pitt Lewis and Ollie Tremaine. This is Miss Lewis' second season as leading woman, while Miss Tremaine plays soubrettes.

William A. Brady is in town to see the opening of *Way Down East*.

Henry B. Harris was in Boston last week, completing arrangements for *The White Heather* and *Courted into Court*.

By an odd coincidence *A Sea of Ice* at the Bowdoin Square and *Warm Burlesque Show* at the Palace were advertised side by side in two of the Sunday papers. The arrangement equalized the temperature of the papers.

E. J. Morgan was entertained by Boston friends last week. He had just returned from a yachting cruise and was preparing to begin rehearsals with Henry Miller.

William Courtleigh leaves the Castle Square at the end of this week and begins rehearsals with W. H. Crane. His Summer has been exceedingly successful.

Rev. J. Henry Wiggin spoke on "War in Drama" at the School of Expression last week, telling of the part that Indian plays have taken in the drama. Rev. Watson Weed followed with an address on "The Ethical Element in Macbeth."

Leonora Bradley is well established as a favorite at the Castle Square, while her place in Baltimore is taken by Lizzie Morgan, who was an equal favorite here. It was odd that these actresses should exactly change places.

E. M. Holland and Fritz Williams will head On and Off, which will open at the Hollis Sept. 4.

Elita Proctor Otis' Boston friends are planning a number of entertainments in her honor during her stay here with Sporting Life. This is the first really long engagement that she has had here since *The Crust of Society*.

Roland Reed has another new comedy in readiness for production.

Charles J. Rich returned to Boston last

week, after a pleasant Summer at the Twin Mountain House, White Mountains. His successful exploits on the golf course made him brown as a nut. He is enthusiastic about the mountains as a Summer resort.

Thomas E. Shea has his version of Sydney Carton all ready for production, but he will not give it during his approaching engagement at the Grand Opera House, New York, as the management wants *The Man-o'-Warsman* and Dr. Jekyll and Mr. Hyde. JAY BENTON.

PHILADELPHIA.

Optimistic Openings—New Arch Street Theatre—Cape May and Atlantic City.

(Special to The Mirror.)

PHILADELPHIA, Aug. 28.

Everybody is getting ready for the Grand Army encampment Sept. 4-9, by which time every place of amusement will be open.

Samuel Blair's big scenic production, *The Queen of Chinatown*, opened to-night for week at Gilmore's Auditorium. A full review of the play was published in last week's *Mirror*. The specialty features made the hit of the show and were highly appreciated by a large audience. For next week Manager William J. Gilmore is arranging a vaudeville programme.

The Park Theatre is crowded to the doors, the attraction being Cole and Johnson with an immense company in *A Trip to Countown*. The roster includes Tom Brown, Lloyd G. Gibbs, Julia Ross, Freeman Sisters, and a long list of specialists in a creditable and very enjoyable entertainment. Every act was encoered and the show highly creditable to Cole and Johnson. Stetson's Uncle Tom's Cabin follows Sept. 4; Boston Serenaders, in Davy Jones, Sept. 11.

Forepaugh's Theatre company gives a creditable production of *The Idler* this week. John J. Farrell, Carrie Radcliffe and other members of the stock company giving excellent renditions. A Flag of Truce for coming week.

Washburn's Southern Minstrels are at the National Theatre this week. They gave a street parade this morning that attracted considerable notice. The company includes Cool Burgess, Sam Horner, M. F. Cawley, William Callon, Joe Horner, R. J. Morris, Henry and Paul Hickman, L. T. Blain, Lelliott, Bush and Lelliott. They give a good minstrel performance. Patronage fair. For week of Sept. 4, *A Soldier of the Empire*.

The Cyclorama of the Battle of Manila continues to fair business.

The Girard Avenue Theatre, with its new stock organization, inaugurates the season Sept. 2, with *Held by the Enemy*.

The Telephone Girl could not be secured to open the season at the Walnut Street Theatre, Sept. 4, so Chauncey Olcott in *A Romance of Athlone* fills the time. His company for this season includes Daniel Gilfeather, Etta Baker Martin, Dustin Farnum, Luke Martin, Paul Everett, Olive White, Mabel Wright, Richard Malchien, George Brennan, Mrs. Lizzie Washburn, Charles R. Gilbert, Argyle Gilbert, Louise Marcelli, Marguerite Diamond, Frank Bonn and William J. Jones.

The Grand Opera House is rapidly approaching completion, and the many improvements will prove a pleasure and surprise to the fashionable patrons. In addition to the first-class stars already announced, Maxwell and Simpson have been added to the list. From the enterprise and liberality of Manager A. A. Hashim, success from the opening night, Sept. 11, is the general prediction.

Dumont's Minstrels will begin their season at the Eleventh Street Opera House Sept. 2. The company includes Hughie Dougherty, Dave Foy, Vic Richards, Wm. Barlow, Tom Waters, Charles Turner, Joseph F. Hartz, James McCool, J. M. Woods, J. M. Kane, J. M. Dempsey, Edwin Goldrick, Dick Lilly, John A. Armstrong, Frank Setaro, Clifton Wood, C. V. Fischer, Gus Benedict, Charles Simpkins, Joseph Perry, and Perry, jr., Tony Hunting, and W. Thompson.

Rogers Brothers will present a new farce, entitled *In Wall Street*, for the opening of the Chestnut Street Theatre.

At the White Horse Tavern is the opening card at the Broad Street Theatre Sept. 4.

The Cuckoo, with Joseph Holland and Amelia Bingham in the leading roles, inaugurates the season of the Chestnut Street Opera House Sept. 4.

The Standard Theatre, J. G. Jermon, lessee, David Traitel, manager, opens for the season Sept. 2, with *Across the Potomac*. Stock organization with vaudeville features.

The People's Theatre opens Sept. 2, with *Hearts of Oak*, which will be followed the week of Sept. 11 with *Isaham's Octoroons*.

The Museum, Ninth and Arch streets, greatly improved, opens Sept. 2.

Adolf Philipp's new Arch Street Theatre will be a welcome addition to our first-class playhouses. The opening will take place early in October. The orchestra will comprise twenty-five pieces, which is double the number employed at the other theatres. This new enterprise has the good wishes of the entire local newspaper fraternity.

Damrosch, with his New York Symphony orchestra, closes the season on the evening of Sept. 4 at Willow Grove Park. Brooke and his Chicago Marine Band followed Scheel's Orchestra to-day at Woodside Park. The other parks are still open with unchanged attractions.

Fritz Scheel, the brilliant musical director, has been secured by the Symphony Society of Philadelphia to conduct their concerts. A number of prominent citizens made it possible by large subscriptions for the society to engage so capable an artist. Scheel will now organize a new orchestra and during the Winter give a series of concerts.

Cape May Notes.—Mr. and Mrs. William Pruette are rusticiating here, but leave Sept. 1 to join the Jessie Bartlett Davis Opera Co.—Stetson's Uncle Tom's Cabin Co. gave a good show under a tent, which they carry with them, to-day, and attracted big patronage.—Mme Suelke, the operatic vocalist, is spending the season here.—At Sewall's Point, last week, Connors and Dunn presented Muldoon's Picnic. This week the Electrical Vaudeville Co., introducing Van Leer and Barton, Eddie Reeves, Herbert Lloyd, Harry Sparks, and Frank R. Hoys.

Atlantic City Jottings. The season for professionals is nearly over with here. Except for the ten-cent shows, all the places of amusement close after next week.—A prominent figure on the beach is the pretty and famous vaudeville actress, Lillian Burkhardt.—Innes' Band continues on the new steel pier.—Still here are George Cohan, with his wife, Ethel Levy, the Adams Brothers, Thos.

Grady, Thos. Dempsey, Milton Aborn and company, Peter Rice and the Four Cohans. S. FERNBERGER.

ST. LOUIS.

Hopkins Secures the Imperial—Opera Season Closes—Other News.

(Special to The Mirror.)

ST. LOUIS, Aug. 28.

The second week of the season at Havlin's opened with two large audiences yesterday. The attraction was a vaudeville bill, including Charles Wayne and Annie Caldwell, Baby Lund, Horace Goldin, Mazuz and Mazett, Mile. Patti Armanti, the Glissandos, Pete Baker, and the Fransoli Sisters.

Forest Park Highlands started in with a big week yesterday. The features are the high divers and Papinta. The other people are John T. Powers, Rodell and Herbert, and Willie De Boe.

The Suburban has a straight vaudeville bill this week. The list is headed by the Martini Brothers, and Home Wall, and Walters.

Hamlet is a drawing card at Olympia Park this week, and Lawrence Hanley, Nelette Reed, Edwin Lyons, Hugh Ford and the other members of the company give a fine performance. The play was put on in a really excellent manner.

Koerner's Garden continues to do a good business, and the people on the list this week were thoroughly acceptable to the audiences yesterday.

The vaudeville bill at Mannion Park this week is a good one.

Uhrig's Cave last Saturday night closed one of the best seasons on record at that popular resort. The Spencer Opera company, as a whole, and Maude Lillian Berri, Gertrude Lodge, William Stephens, and Messrs. Hawley and Steigers individually were very popular. Manager McMary has every reason to be gratified with his success. Miss Berri and Miss Lodge held an informal reception on the stage Saturday afternoon. Every woman that attended received a rose as a souvenir.

The Olympia's theatrical season will begin Sept. 3 with *Dear Old Charley*. The Century will not open until Sept. 17, when *The Purple Lady* will be presented for the first time in St. Louis. The Columbia and the Grand Opera House will open Sept. 10. The Standard will begin its season next Sunday with the Irwin Brothers' Burlesquers.

A surprise was sprung in theatrical circles last Monday when the announcement was made that Sam Grumpertz had resigned from the Imperial management and had allied himself with Colonel J. D. Hopkins. It was said at the time that he would be the general manager for Colonel Hopkins' various enterprises, and also of a theatre that Colonel Hopkins would have in St. Louis this season. Tuesday it was announced that Colonel Hopkins had combined forces with Mr. Jannapoulo and would run the Imperial under the name of Hopkins' Imperial Theatre, with Sam Grumpertz as manager. The policy of the house will be a stock company and vaudeville on the same plan that made Hopkins' Grand Opera House so popular when Colonel Hopkins had control of it. While Colonel Hopkins is not prepared to announce his vaudeville attractions at present, it is given out that *The Prodigal Daughter* will be the initial production of the new stock company.

It is understood that the St. Louis Exposition Company is considering a proposition from a New York manager to present a big comic opera company at Music Hall.

It is rumored that Maude Lillian Berri is considering an offer to go into vaudeville.

Al. Ahrens, who was the treasurer at the Columbia last season, and at Uhrig's Cave this Summer, will be transferred to the Grand Opera House.

Lester Gruner, who has been playing with the Lawrence Hanley Stock company at Olympia Park this Summer, left to-day for the East, to join *The Heart of Maryland*.

The Knights of St. Patrick attended Olympia Park in a body last Friday night, to see *She Stoops to Conquer* played by the Lawrence Hanley Stock company. They presented Mr. Hanley, who is a Knight, with an immense floral harp.

W. C. HOWLAND.

WASHINGTON.

Popular Music Makes Trouble—Opening Dates—Items of Interest.

(Special to The Mirror.)

WASHINGTON, Aug. 28.

At the Capitol grounds Wednesday afternoon, during the concert by the Marine Band, a trifling incident occurred that, greatly magnified, resulted in an arrest. The programme was a classical one. Will A. Haley, conductor of Haley's Concert Band, an attraction at Glen Echo, made what was considered an unusually loud request to Conductor Santleman, of the Marine Band, to play as an encore one of Sousa's marches. The request was ignored. When it was repeated Mr. Haley was placed under arrest at the instance of Mr. Santleman and taken to the station house, where he was released on leaving security for his appearance in court. When the case was called the presiding police court judge declared that the whole affair was a series of unfortunate circumstances, but that the defendant was technically guilty of disorderly conduct and a fine of \$10 was imposed. This seems to be an outcome of the controversy that has been consuming space in the daily papers for some time past on "classical" and "popular" music, to the detriment of the latter.

Preparations are rapidly approaching completion for the opening of the season at the various houses. The Bijou will open next Saturday night, the Academy Sept. 4, the Lafayette Square and the Grand Opera House Sept. 11, and the Columbia and the New National Sept. 18.

The Burnt Cork Club, an up-to-date local minstrel organization, succeeds Simmons and Slocum's Minstrels at Glen Echo to-night.

Yundt and Holmes, managers of the Madrid Mandolin and Guitar Club, are increasing the membership of their organization. After a tour of the nearby cities they will return for local work. Manager John Grieves, of the Bijou, will have his hands full this season in managing his Washington theatre and his new one in Baltimore, that will be run on the same lines.

Frank M. Cornell, last season with James A. Herne, left recently for New York, after a vacation of several weeks at his home here, to attend rehearsals of *The Children of the Ghetto*, in which he will play Ephraim Phillips.

Wallace's Circus will exhibit here Sept. 4 and 5. This is our first tent show this season.

Manager Uriah H. Painter, of the Lafayette Square, who has been spending the Summer at West End, N. J., will return to the city this week, to personally superintend the opening of his house.

Mary Helen Howe has gone to Manhattan Beach to fill an engagement with Sousa's Band.

This is the final week of the Meiers family of trick swimmers at Chevy Chase Lake.

JOHN T. WARDE.

CINCINNATI.

Great Success at Chester Park—Remember the Maine at Heuck's—Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 28.

The production of Faust at Chester Park by the Baker Opera company proved an excellent drawing card. It attracted such large audiences that its repetition was demanded, and so to-night, Wednesday and Friday the opera will be sung by the same cast as last week. J. Aldrich Libbey has created a most favorable impression by his enthusiastic rendition of Valentine and has carried off most of the honors. Martha, which was so admirably rendered earlier in the season, will be given on the alternate evenings, so all in all the Baker company is sure of a top-notch week.

Remember the Maine has possession of Heuck's this week, where it opened with a matinee yesterday. Evelyn Selbie plays the role of the heroine with her usual tact and ability. The outlook is promising.

The Walnut will open for the season next Sunday with a first-class vaudeville company. Maude Courtney is the headliner at the Ludlow Lagoon, where she is being welcomed with great applause. With her on the bill are the De Greans and Yetta Peters.

The Zoo concerts Sundays, Tuesdays and Fridays continue to be the fashionable events of the city, and are always attended by numerous small parties.

The Coney Island Street Fair, which is to be accompanied by the inevitable midway, balloon ascensions, etc., begins to-day and lasts throughout the week.

Adelaide Norwood goes to Italy to continue her studies upon the conclusion of her season at Chester Park.

WILLIAM SAMPSON.

FAMOUS CASTS.

The widow of the late Billy Birch recently presented Charles Britting, the theatrical antiquary, with the playbills, photographs, portraits and multitudinous souvenirs of the dead minstrel. Mr. Britting's collection of various matter relating to the early days of negro minstrelsy is probably the largest and rarest in New York city. When some future historian of the stage comes to trace negro minstrelsy as an art growth—or, rather, as a national institution—he must come to Mr. Britting for his most valuable material.

But it is not alone in its wealth of minstrel rarities that Mr. Britting's collection is unique and interesting. The walls of his hostelry on Greenwich Avenue are hung with rare souvenirs of the palmy days of the legitimate. Mr. Britting's restaurant is a favorite rendezvous for the profession in this Summer season of enforced idleness; scarcely a week passes without fresh additions to the genial host's antiquarian stores; every old actor who visits the place presents Mr. Britting with some relic of value and interest.

In the window of the establishment one framed playbill is sure to catch the eye of the passer-by. It is a bill of the California Theatre, February 25, 1868, when that historic house was managed jointly by Barrett and McCullough, and Sedley Smith was stage-manager. The cast of Boucicault's Octoroon shows this distribution of parts:

Jacob McCloskey	Lawrence Barrett
George Peyton	John McCullough
Salem Scudder	John T. Raymond
Uncle Pete	W. A. Mestayer
Wah-no-tee	Harry Edwards
Captain Ratts	E. J. Buckley
Mr. Sunnyside	Sedley Smith
Colonel Pointdexter	Willie Edouin
Paul	Minnie Walton
Joe	Emilie Melville
Mrs. Peyton	Mrs. Judah
Dora Sunnyside	M. E. Gordon
Dido	Mrs. E. J. Buckley

Nearly every member of this cast subsequently became a star.

Another notable cast is preserved on a playbill of Daly's Fifth Avenue Theatre, dated Oct. 25, 1845, when the following players supported Edwin Booth as Hamlet:

Polonius	Charles Fisher
Ghost	D. H. Harkins
Claudius	Frank Harkins
Gravedigger	William Davidge
Laertes	Maurice Barrymore
Oscric	George Parkes
Horatio	B. T. Ringgold
Rosencrantz	John Drew
Player	John Moore
Ophelia	Jeffreys Lewis
Queen	Alice Grey

A bill of Laura Keane's, dated Oct. 13, 1862, chronicles a rare cast for Peg Woffington: Wheatleigh played Triplet, Charles Wolcott, Jr., Sir Charles Pomander, and Laura Keane was, of course, the impetuous Peg. Others in the cast were Milnes Levick, Owen Marlowe, Charles Peters, J. H. Stoddard, Walter Lennox, Ada Clifton, and Ione Burke. The after-piece was The Colleen Bawn Settled, with Stuart Robson as Father Tom.

AQUATIC OPERA.

Down at Pleasure Bay, near Long Branch, opera is sung in unique surroundings. The audience sits in a huge grand stand that runs to the water's edge, while the performance takes place on a floating stage anchored in the bay, there being some fifty feet of water between stage and grand stand. There is nothing to obstruct the cool breezes from the water, and a more attractive way of taking one's amusement on a warm evening could not be imagined. The performances are given by the Pleasure Bay Opera company, under the management of Jules and Matt Grau, which is now on the homestretch of a successful Summer season. For the past fortnight Wang has been the bill, and it will be continued until Labor Day, when the operatic season will close. There will be vaudeville for some time thereafter. In the cast of Wang is Marion Singer, who makes the same hit as the Widow Friemousse that she did in the original production of the opera. J. W. Kingsley was effective as Wang, and Stanley Felch amusing as Papat. Marie Celeste scored a hit as Mataya. Eleanor Giusti was satisfactory as Marie, and Mamie Scott made an attractive Gillette. George Lyding, Charles Swickhard, and others worked with good results, and the singing of the chorus was creditable.

LATEST LONDON GOSSIP.

The Wedding of the Jersey Lily—New Plays and Others—Notes.

(Special Correspondence of The Mirror.)

LONDON, Aug. 19.

To many in this city and its environs the most interesting theatrical matter this week has been the *Phœnix's* discovery that Mrs. Langtry had a few days before been more or less secretly married to young Mr. De Bathe, the scion of a somewhat distinguished house, and at least twenty years the lovely Lily's junior.

Speaking of extraordinary marriages, there was one in a new play presented in London this week. It was in an Irish drama by Dan Fitzgerald, called *The Rose of Rathboy*. The Rose in question was front-named Mary and she was mysteriously married to the prospective Earl of Rathboy, who, for fear of offending his aristocratic popper, hid his bride away in the care of the next villain and his villainous mommer. These twain, having first hurled a faithful Irish retainer, who would fain protect the heroine, into the River Seine, strove to render the Rose insane by first drugging her and laying her out as a corpse, so as to blackmail her most careless husband, and, secondly, by immuring her in a *Maison de Santé* and telling her that her husband had put her there. Thanks, however, to the agency of the supposedly drowned Irish retainer, the Rose got free, and anon she and all other virtuous persons concerned thrived apace, while the villains were handed over to Nemesis. Despite its occasional unconscious humor, *The Rose of Rathboy* was really a strong play and will doubtless do well on the road.

The other new production in London was George R. Sims and Clarence Corri's new musical play, *Miss Chiquita*, which was brought to the Coronet, Notting Hill, on Monday, after a very promising trial trip at Birmingham. *Miss Chiquita* proved a semi-Spanish affair of exceeding vivacity. But its vivacity was not utterly unaccompanied by vagueness, owing to need for revision and re-rehearsal. It is being vigorously overhauled, and, therefore, in my next I hope to report marked improvement, for it is a play crammed with merry and melodious material. As for me, I laughed consumedly at most of it.

I am told (but, pray, don't let it go any further) that Dan Leno has just inherited about £15,000. This good round sum, as Mr. Shylock would say, plus Daniel's £100 odd by way of weekly salary, will help to keep him from destitution awhile, and should even serve to form the nucleus of an old age pension for him.

Our variety halls continue to abound in American artists. You strike them rich wherever you go. Just running around two or three of these places lately I encountered Wilson and Waring, the Gotham Comedy Quartette, Lizzie B. Raymond, Jessie Lindsay, T. Nelson Downs, Edgar Atchison-Ely, the Lang Brothers, Fish and Quigg, Dutch Daly, Manning and Prevost, Harrigan, and Julie Ring. Next week Harry Taft, described as an American whistler, will come to the Oxford, where on Monday week an American "Queen of Coins," Talma by name, will appear.

Our fine pictorial sixpenny, the *Sketch*, now under the direction of that shrewd editor and theatrical writer, John Lathey, this week had especial interest for American playgoers. It contains splendid portraits and much entertaining descriptions of your De Wolf Hopper, Ray Rockman, Maud Hoffman, and Edgar Atchison-Ely.

Dorothy Morton, I hear, has resolved to play Smith and De Koven's comic opera, *The Fencing Master*, here with herself in the character originated on your side by our Marie Tempest, now Mrs. Cosmo Stuart Gordon Lennox. Dorothy also appears to be buying up all sorts of new plays—or, at all events, hearing the same with a view to purchase.

Carl and Theodore Rosenfeld's *Liliputians*, so long popular in your States, started on Thursday active rehearsals of *A Trip to Midgetown*, billed for production at the Olympic on Sept. 2. From an interview with these apparently modest but plucky managers yesterday, however, I gathered that they may abandon this date in order not to clash with Wilson Barrett's opening of his Lyceum season. In that case they would like to choose Sept. 4, but that date has long been claimed for the production of George H. Broadhurst's new comedy, *The Last Chapter*. Sept. 7 is booked for the production of *The Ghetto* at the Comedy, and the new Drury Lane drama and a few other little things of that sort follow in rapid succession. Moreover, Aug. 31 belongs to the aforesaid newly married Jersey Lily Langtry for the production of Sydney Grundy's new comedy, *The Degenerates*. The Rosenfelds, therefore, think of selecting Sept. 1. Meanwhile their *Liliputians* seem to be shaping splendidly.

The first of the closed West End theatres, the Adelphi, reopens to-night with the new nautical drama, *With Flying Colors*, by Seymour Hicks and Fred G. Latham. I saw this play through last night at a dress rehearsal. But, of course, it is neither wise nor just to attempt to discuss play or players until the night of actual production. I should not be surprised, however, to find certain situations going with a bang. Our next week's productions in town include only a new version of Don Cesar de Bazan at the Kennington Theatre and a new semi-tragic ballet, *Napoli*, at the Alhambra.

The *Daily Mail* this morning makes it warm for Clement Scott for his recent attacks on actor-managers and so forth in the *New York Herald*. Beerholm Tree has just been made a vice-president of Charing Cross Hospital, for services rendered at the big charity bazaar he gave in aid thereof. Mr. and Mrs. Kendal, who start touring at Edinburgh on Monday, will sail for your hospitable shores on Sept. 20, to open in Philadelphia on Oct. 9. George Grossmith, the elder, having recovered from a long illness, is about to resume entertaining. The Argonaut Clubbers have just resolved to strengthen Charles Wyndham by giving him a dinner before he opens his new theatre. De Wolf Hopper is still orating nightly, and brightly, at the Lyric. The new Irish Rebellion play, written for Mrs. Lewis Waller, has just been named *The Rebels*, as I said it would.

At Drury Lane (the directors of which playhouse declared a dividend of ten per cent. on Thursday) I find to-day grand preparations afoot for Arthur Collins' production of Cecil Raleigh's new melodrama, which (with all respect to "Clemmy" Scott in a local paper of yours) will not, I am assured, be called *The Lost Lifer*. There are various reasons why it should not, methinks.

Also, I find at the moment of mailing still

some excitement ruling as to La Langtry's latest marriage. Some now seem anxious to know whether the Lily will run the Haymarket under her former name or as Mrs. Emelie Charlotte Le Breton Langtry De Bathe! What do you think?

GAWAIN.

FUTURE OF THE MONTAUK THEATRE.

As there have been various conflicting statements relative to the disposition of the late Colonel Sinn's affairs, THE MIRROR publishes his will in full below. The document was filed in Brooklyn on Aug. 17 by ex-Judge James Troy, for many years legal adviser and intimate friend of Colonel Sinn:

I, William E. Sinn, of the Borough of Brooklyn, County of Kings, City and State of New York, do make, publish, ordain and declare this instrument as and for my last will and testament, and do hereby absolutely revoke, cancel and annul all former and other wills by me made.

First, I direct that all my just debts and funeral expenses be paid.

Second, I give and devise to Annie E. Sinn, of the Borough of Brooklyn, formerly my wife, and the mother of my daughter, Annie Isabel Hoyt, the sum of \$4,000, and direct my executors, hereinafter named, to pay the same to her as soon after my death as convenient.

Third, I give, devise and bequeath all the residue and remainder of my property of every kind and description whatsoever, and wheresoever situated, absolutely to my said daughter, Annie Isabel Hoyt, for her own use and benefit.

Fourth, I request my said daughter, in addition to the above, to pay to the said Annie E. Sinn the further sum of \$30 per week out of the profits of the business of the Montauk Theatre in Brooklyn so long as my said daughter shall have and continue the business thereof, directly or indirectly, and so long as such profits, after deducting all ordinary and necessary expenses, and the sum of \$30 a week to the support of my said daughter shall be sufficient to pay the same to the said Annie E. Sinn; and in case of the sale by my said daughter of her interest in said theatre, acquired under this will, then to pay the said \$30 per week so long as the proceeds of such sale shall remain unexpended. But it must be distinctly understood that this provision is not intended to create, and is not to be deemed or construed as a charge on my estate in any way whatever, either in law or in equity, and is to be regarded only as the expression of a wish on my part, which my said daughter, out of affectionate remembrance for her father, may, if possible, fulfill.

Fifth, I hereby nominate, constitute and appoint my said daughter, Annie Isabel Hoyt, executrix of this my last will and testament, and direct that letters testamentary be granted to her without security.

In witness whereof I have hereunto set my hand and seal at the Borough of Brooklyn, City of New York, the eleventh day of March, 1899.

Within the past few days it has been asserted in certain quarters that Mrs. Hoyt was about to dispose of the Montauk lease, and rid herself of the problematical cares of management after the plan pursued by the widow of Augustin Daly. While Mrs. Hoyt could readily obtain a handsome sum for the good-will and six unexpired years that the Montauk lease has yet to run such is not her intention to do so. Mrs. Hoyt, who is the junior of her late brother, Walter L. Sinn, was in her girlhood a pupil at the Packer Institute, a school that for years has monopolized the younger generations of Brooklyn's elite. For the past two years she has perfected herself in a course of business training and has acquired a good knowledge of bookkeeping, stenography and typewriting; not that she expects to practise these herself, but simply that she wished to have a knowledge of up-to-date business methods that would render her independent of others, if occasion required.

Mrs. Hoyt's sons—Frank, who is midway in his "teens" and who finished at school in June, and Walter Sinn Hoyt, a lad yet in knickerbockers—both have strong and inherited predilections for the theatre. It was their uncle and grandfather's wishes that these boys should learn the routine of a manager's office, from the very bottom round of the ladder, and ultimately become of the firm. Their mother's desire is the same, and to that end Frank Hoyt has already begun to master the duties of an assistant ticket-seller.

The mutual business relations existing for the past four seasons between the Montauk and Columbia theatres are to continue under Mrs. Hoyt's tenancy. Her representative and confidential adviser will be her cousin, William T. Grover, who has been practically the manager of the Montauk since its opening on Sept. 16, 1895, and was previously with the Messrs. Sinn at the old Park for several seasons. The fifth season at the Montauk begins on Labor Day with Herbert Keley and Edie Shannon in *The Moth and the Flame*, and a new production is underlined during their engagement, which will be followed by *The Cuckoo* on Sept. 11.

On Sunday, Aug. 20, the body of Manager William E. Sinn was removed at an early hour from the receiving tomb at Greenwood, and taken to Baltimore, which city was reached at two o'clock. Before three the remains were interred at Greenwood Cemetery, by the side of those of his lamented son, Walter, the latter's interment in Greenwood having been made on Sunday, Oct. 11, 1896.

FANNY RICE AS NELL GWYNNE.

Montgomery Phister, the dramatic editor of the *Cincinnati Enquirer*, has written for Fannie Rice a four act romantic comedy that she will produce next season. The scenes are laid in the time of Charles II. and Nell Gwynne—a character that suits Miss Rice perfectly, it is said—is the heroine.

The title of the comedy is *The King's Player*; or, a Page from the Life of Nell Gwynne, and the scenes show the old King's Head Tavern, Nell Gwynne's lodgings in Drury Lane, Whitehall Palace, and other places of historic interest. The models for these scenes have been completed. They were designed by E. L. Harvey and Will Arnel Phister with great care as to their accuracy. The same pains have been taken with the plates for the costumes, also by Will Arnel Phister, who has given a year's study to the subject, consulting among the authorities: Knight's "Antiquities of England," Planchette's "History of Costumes," Hamilton's "Memoirs of Count Grammont," "Vestiges of Old London," Cunningham's *Life of Nell Gwynne*, Nash's plates, and Lely's portraits of Nell Gwynne. There are twenty-eight speaking parts in the play, and forty people will be required in the company. Needless to say, only actors of recognized ability will be engaged.

Mr. and Mrs. Phister are visiting at the beautiful summer home of Miss Rice and her husband, Dr. Purdy, on Governor's Island, Lake Winnebago, N. H. Mrs. Phister has been assisting in the preparations for the production of the play and accompanying Dr. Purdy on fishing expeditions.

GOSSIP OF THE TOWN.

George W. Leslie will arrive in New York from Australia in September. The accompanying picture of Mr. Leslie was taken on board the Royal Mail steamship *Mauretania*, at Apia, Samoa.



Mr. Leslie writes, under date of Aug. 17, 1899: "I have just returned from a tour of the Pacific Islands. I have seen some of the most beautiful scenery I have ever seen. I have also seen some of the most interesting people I have ever seen. I have been very much interested in the people of the Pacific Islands. I have seen some of the most beautiful scenery I have ever seen. I have also seen some of the most interesting people I have ever seen. I have been very much interested in the people of the Pacific Islands."

The Burrill Comedy company, supporting Laura Hulbert,

at Carbondale, Pa., on Sept. 25.

A lodge of Elks was instituted at St. Cloud, Minn., Aug. 25, with a charter membership of 125.

John Hlavacek has completed for the American stage a five-act drama, *Master and Servant*, already seen in Europe, and a great success at the National Theatre, Prague. A prominent star now has the play under consideration.

H. Price Webber's company, supporting Edwin Grey, will open at St. John, N. B., Sept. 4, with a new version of *The Little Detective*, arranged by Jay R. Benton. THE MIRROR'S Boston correspondent.

Leona Leslie and her young son, Harry Hurst, have returned from Denmark, where they are rehearsing at Portland, Me.

The Casino and the New York companies enjoyed an outing at Rye Beach on Sunday. It is said that there was a baseball game, but the exact score is somewhat in doubt.

W. L. Grove, manager of Uncle Seth Haskins, wired yesterday from Chicago: "Opened Alhambra Theatre to big business. Both company and play scored an immense hit."

George H. Broadhurst has contributed some excellent verses, "The Men Who Lose," to the *Oakland, Cal., Enquirer*.

Thomas Maguire will sail for England next Saturday.

May Robson reached this port from England last Saturday.

The company engaged for On the Stroke of Twelve, left New York Aug. 26 for Cleveland, Ohio, where rehearsals will be held. The tour is to begin on Sept. 18, at Detroit.

Three negro women entered suit last week against a Chicago theatre to recover \$1,500 for alleged refusal to allow them to occupy duly purchased seats.

Adelina Patti has been offered \$6,000 for two concerts in Berlin next winter.

Sibyl Sanderson will sing soon at Aix-les-Bains at a concert for a local charity.

The main tent of Robinson's Circus was blown down on Aug. 21 at Winchester, Va. There was a panic, but few persons were injured.

Dr. Karl Muck, of Berlin, is reported to have accepted Maurice Grau's offer of \$27,000 to conduct the Sunday concerts and German operas at the Metropolitan Opera House this season.

George Clarke has declined an offer to direct a local dramatic school. He is now at his country place in Connecticut.

Julia Marlowe arrived in this city on Saturday from Europe.

Louise Hepner, of The Belle of New York company, arrived in San Francisco from Australia last Friday. It is expected that she will reach New York on Friday or Saturday.

George Murray, who was engaged to play character old men and to manage stage for Elmer Vance this season, was taken ill with nervous prostration at Paterson, N. J., on Aug. 24, and was removed to a hospital in that city.

A Real Thing is the title of a new farce-comedy that Frank Engle will present for the first time on Sept. 18.

John C. Fowler returned to the city last Monday after a very successful lecture tour, appearing before the State Chautauquans. He is engaged for the season with The Heart of Maryland.

Robert M. Eberle returned to the city Saturday from his country home in the mountains at Rowlands, Pike County, Pa., and tells of a thrilling experience with a rattlesnake which attacked him while he was walking through the woods on his way to the railway station. As proof of his success in killing the infuriated rattler he is exhibiting a string of eight rattles.

Sylvia Brooks, for two seasons with the Star Concert company, will appear this season under management of Kelly's Lyceum Bureau, giving recitations and vocal and instrumental selections.

Edgar Norton and William F. Crossley were discharged in bankruptcy in this city last week.

Marie George was out of the cast of The Rounders at the Casino last Thursday, and Nella Webb made a hit in Miss George's role.

An orchestral rehearsal of Victor Herbert's music for Francis Wilson's new opera, *Cyrano de Bergerac*, was given at Terrace Garden last Thursday.

Louise Moore, the young prima donna, scored a hit at Albany recently. "After the close of each matinee and night opera there has been," says the *Albany Sunday Press*, "congregated at the stage entrance of the Lyceum throngs of men and women ranging in number from fifty to one hundred, all anxious to get a glimpse on the street of their heroine of the boards. A few feet away stood two old men, nearly of the three-score and ten limit. One's hair was suspiciously wig-like and the other had a front-row bald-headed air. 'I tell you, Bill, she's a wonder. Why, she can swing her voice up to C as easily as Patti ever did, and she's got the dainty manners and grace of Lotta. Why, I feel twenty-one again every time I see her.' A minute later Miss Moore appeared. The two old boys ogled and shifted and in vain tried to catch a glance. The prima donna passed on in her stately way without a look."

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THE PROFESSION OF THE THEATRE.

THE Los Angeles Herald, commenting upon an editorial that recently appeared in THE MIRROR on "A Stage Career for Woman," commends the statements therein made, but in discussing the stage generally, says:

The stage as a profession is surrounded by none of the restrictions that bar the way to the practice of law, medicine, the army and navy, and even of orthodox theology. No diploma is required, no course of instruction certified to, under seal, is necessary as a preliminary credential to admission to the practice of a theatrical "profession." Hence it is not correct to speak of an actor's business as a "profession," its practice being surrounded by no safeguards but those supplied by a fickle public taste, and its degrees of excellence having no better certificate than the same wavering authority. The effort to enshroud the actor's calling with a mantle of dignity which shall place it on a par with the learned professions has never been successful. There have been many dignified actors, but the sincere respect accorded to them as individuals has not been extended to the rank and file of the "profession." That the actor's art has gained in dignity since the time, and that not so very long ago, when players were classed as vagrants and vagabonds, may not be denied.

If it be incorrect to speak of the actor's "business" as a profession, the Herald itself falls into error in the very first line of the foregoing. Acting is an art. And those that act are professors of the art. Certainly there are no such restrictions to govern entry to the theatre as those that hedge the law, medicine, or theology. Nor are there such restrictions to the stage as those that govern the manual arts. Yet acting nevertheless is an art, and those that act are artists, though the degrees of their ability differ as do the degrees of ability among artists of other professions. With all the restrictions that surround the law, medicine and theology, we still see unable—and even illiterate—lawyers, doctors and preachers. Technical education can go but a certain length in fitting any person for work in a profession. The great results of professional life do not depend upon the preliminary schooling of a person in any such measure as they depend upon the practical ability of that person. And no certificate, "under seal," can predict or assure success to its holder who may have learned his rudiments.

The public taste is not fickle as to actors as it is alleged to be by the Herald. It is fickle only as to mediums—as to plays—as to the pictures in which the artist of the stage appears. Let an actor once achieve position as an artist and his public always recognizes him as an artist. He may not be as effective in one play as he may be in another play, but that may not be his fault. The artist of the brush does not always turn out pictures of even excellence. Some of the pictures of very good painters are very poor pictures, and it sometimes happens that an artist of little note paints a notable picture. Yet are they both artists. The lawyer loses his case, or makes a poor plea, yet he still belongs to the profession of the law. The doctor loses a patient, by the will of Providence or his own negligence or error, yet still he is of the profession of medicine. The clergyman preaches a weak sermon, or his logic is defective, yet he belongs still to the profession of the church. The soldier or the sailor—it requires imagination to bring either into comparison with the artist of the theatre—may be a commander or a unit in a picture of war on

land or sea, yet he has learned nothing relating to art that makes him effective, as art is here understood. With the soldier or the sailor it is the mechanical and the disciplinary—and with his commander a natural capacity that cannot be learned—all of which largely depend for success upon the brute courage that the prize-fighter shows.

Has the Herald ever seen what it calls a "dignified" actor, of which sort it admits there have been many, that was not an artist? Would it deny to such an actor the distinction of being a professor? Or of belonging to a profession? Could such an actor be other than an artist, meaning the sense of "dignity" here applied and implied? There is no actor on the stage to-day that is recognized as an artist who has not mastered a difficult technique and been graduated from a most exacting school—the school of hard and laborious experience. The artists of the stage—and they are many—at the head of whom stands an Irving, have made the practical life of the theatre a professional life. And the jealousy of the mediocre of other professions—persons perhaps saturated with the detail of professional education that is useless to them because they are without capacity—can have no effect to belittle the profession of the theatre.

AGAIN AS TO COPYRIGHT.

Is an editorial with the ill-phrased heading, "Logic Made Absurd"—logic cannot be made absurd—the Home Journal attacks the contention of THE MIRROR as to copyright in a very illogical way, as witness:

Now, starting with the principle of property in ideas, on which copyright legislation is founded, it may follow, as a matter of logic, that this proprietary right is indefensible. But such logic, if insisted upon, will reduce copyright to absurdity. For if copyright had been made perpetual in, say, the sixteenth century, the first stupid or fanatical degenerate in the line of descent from Shakespeare might have withdrawn from the world forever Hamlet and all the other creations of the great master of the drama. Admitting THE MIRROR's contention that, at the expiration of a limited copyright, "public enjoyment of the works of genius is supplemented by public robbery of its fruits," even that state of things is preferable to the payment of taxes by the people to furnish legal machinery whereby to enable the fanatical son of a genius to forego the fruits of his parent's labor in order to prevent the tax-paying people from enjoying what he may consider his father's pernicious works. If we must be logical, and if logic compels a choice between perpetual copyright and no copyright at all, we prefer to impale ourselves upon the latter horn of the dilemma. Would THE MIRROR desire to make patents perpetual also? At that rate the entire civilized world might by this time have been bound in slavery to James Watt's belt.

It is difficult to make any sort of sense but nonsense out of much of the foregoing. It would be interesting to have illuminated the statement that "Now, starting with the principle of property in ideas, on which copyright legislation is founded, it may follow, as a matter of logic, that this proprietary right is indefensible," to say nothing of the sentences that follow it. It would seem, as a guess, that the writer in the Home Journal really meant to say exactly the opposite of what he did say, and that is to say that he believes the principle of property in ideas indefensible and absurd. The supposition that SHAKESPEARE might have left some "stupid or fanatical degenerate" as a blood successor who "might have withdrawn from the world forever" the great works of SHAKESPEARE is truly absurd, although as an argument against the perpetuity of copyright it is original. Have the works of great authors who have enjoyed the fruits thereof under copyright ever been "withdrawn from the world," even in cases where those authors have not perpetuated in their progeny some measure of their brains? As to "the tax-paying people" the thought in which that phrase occurs in the foregoing is on all fours with the thought of the rest of it.

It is not only logical, but it squares with every element of justice, to reiterate the fact that property in ideas is as legitimately property as property in assembled masses of bricks or stone or wood, or property in stretches of land, or property in cloth, or jewelry, or merchandise or material belongings of any description. Moreover, the property that the brain creates, in the form of books, or plays, or devices that accelerate progress, is a higher type of property than any property of the material sort. It is the only sort of property that has made this world worth living in. Without the property that brain has created, what a mean, sordid, dull and monotonous place this would be!

The Congress that first recognized the principle of property in ideas by enacting a copyright law confessed that it would be dishonest to withhold from the brain-worker the right to his creations. But the action of that Congress was absurd and illogical in that it set a period to such ownership. It said, in effect, "This is your property, and we shall protect it for a little time. After that time it will not be your property." Why? As logical—and as just—would be an enactment that should recognize a man's right for a certain term of years to the house or the lands that his in-

dustry may have won, and permitting after the expiration of that term the taking and enjoying of the house or lands by the first person that might seize the property. That is the "logic" of the present law of copyright. And as a rule the persons that deny the principle of property right in ideas themselves have no ideas that by any possibility could be estimated as of value.

PERSONAL.



BERGERE.—Valerie Bergere, the subject of the above portrait, has been for two seasons past the leading woman of the Girard Avenue Theatre Stock company, Philadelphia. Her work earned for her the highest praise from the critics and the warm admiration of the public. This Summer Miss Bergere played leads with the Thanbouser Stock company, Milwaukee, with much success. The present season she will be with the Dearborn Stock company, Chicago.

LEBOYLE.—Hennessy Leroy will present the week before Christmas a new comedy, adapted by himself from the French and entitled Oh! That Girl.

CLARKE.—Harry Corson Clarke, much improved in health, is stopping at Narragansett Pier. He will go to Newport for the Coaching Parade and then to Boston for a few days, after which he will come to this city to engage his company for the coming season.

SOTHE.—Mr. and Mrs. E. H. Sothorn (Virginia Harned) are expected to arrive in New York on Sept. 2.

MILLWARD.—Jessie Millward arrived in this city last Friday from London.

ROMA.—Caro Roma has signed a three years' contract with the Italian Grand Opera Syndicate, of Milan, opening in London on Dec. 27. Miss Roma will originate the prima donna roles in two new operas, Fedora and Cinderella.

MILLER.—Henry Miller is in town again, looking exceedingly well after his prosperous Summer season in San Francisco. He is busily rehearsing for The Only Way.

WILLARD.—E. S. Willard is at Aix-les-Bains. His health, it is said, is almost restored.

MILLS.—Frank Mills has been engaged for Forbes Robertson and Mrs. Patrick Campbell's production of The Moonlight Blossom.

GLENDINNING.—Mr. and Mrs. John Glendinning will be members of Olga Nethersole's company in her coming tour of this country.

HUMPHREYS.—Mr. and Mrs. Joseph Humphreys will sail for England on Sept. 6. Mr. Humphreys will stage The Christian in London.

KELCEY-SHANNON.—Herbert Kelcey and Effie Shannon will begin their third season at the Montauk Theatre, Brooklyn, on Sept. 4, presenting The Moth and the Flame.

BANGS.—Frank C. Bangs has signed to play Father Lamplugh in support of Viola Allen in The Christian, vice Richard J. Dillon, who has been suddenly stricken with inflammatory rheumatism and probably will not be able to play this season.

ELLIOTT.—Gertrude Elliott's reported betrothal to a titled Englishman was denied last week by her brother-in-law, Nat. C. Goodwin.

PERKINS.—Walter E. Perkins will begin on Sept. 4 a fortnight's stellar engagement with the Castle Square Stock company, Boston, appearing in Charley's Aunt and My Friend from India. Besides playing twice a day, he will rehearse his own company, during these two weeks, for his tour in My Friend from India.

COURTNEY.—Maude Courtney has posed for the statue of "Pence," that will ornament the Dewey arch in this city. Charles Lopez, the sculptor, completed the clay model last Thursday.

MANSFIELD.—Richard Mansfield's company have begun rehearsals of Cyrano de Bergerac, in which Mr. Mansfield will open his season at the Grand Opera House, Chicago.

POST.—Mr. and Mrs. Guy Bates Post (Sarah Truax) have spent a fortnight on the Niagara River at the home of Mr. and Mrs. Frank Hopkins. Mrs. Post's season with the

Baltimore Lyceum Stock company opens Sept. 25.

RICE.—Fanny Rice expects to produce this season a new play, The King's Player; or A Page from the Life of Nell Gwynne, by Montgomery Phister.

FERNANDEZ.—The performance of Bijou Fernandez as Rosalind in the Larchmont production of As You Like It last Thursday was highly praised. Miss Fernandez is said to be the youngest actress that has assumed this part.

GRAU.—Maurice Grau has received the Cross of the Legion of Honor of France in recognition of his labors in the cause of art.

BARKER.—Richard Barker has been compelled to defer his departure from London because of the illness of Mrs. Barker, who, happily, is now convalescent.

BRAGGINS.—Nellie Braggins will play the soubrette role in The Three Little Lambs.

KENT.—Charles Kent returned to town last week, deeply bronzed after a Summer at Prince Edward's Island, to begin rehearsals with Julia Arthur's company in More Than Queen, in which he will play Talleyrand.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from July 25 to August 3, 1899.

THE CHIEFTAIN'S SACRIFICE; OR, ARABY'S DAUGHTER. By Clara Lewis Moss.
CHRISTIES. By Frank S. Heffernan.
THE DODO. By Mark E. Swan.
THE LADY FROM LARAMIE. By Mark E. Swan.
IN THE MERRY MONTH OF MAY. By Francis J. Finn.

MISSION BELLS. By Charles A. Norcross.
THE PROSPECTOR. By D. Houston Beelman.
SWITCHED OFF. By Lizzie May Elwyn.
THE TRADING STAMP CRAZE. By J. B. Bell.
UNDER THE AMERICAN FLAG. By Hilton Coon.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

W. M. Los Angeles, Cal.: Write to Brentano, Union Square, New York.

G. H. Boston.: Children of the Ghetto will be produced on Sept. 18, in Washington, D. C.

INTERESTED, Short Hills, N. J.: Write to Brentano, Union Square, New York.

H. L. M. Sheridan, Mich.: Sandol Milliken is not a stage name.

MCM., New York: The late Alexander Herrmann was a member of Munn Lodge, of this city.

S. T. J. Brooklyn: 1. Salaries depend upon individual ability. 2. Railway passenger agents arrange transportation rates.

G. B. M. Brooklyn: 1. Address Marion Manola in care of THE MIRROR. 2. John Boyle O'Reilly wrote the verses quoted.

A M., Atlantic City, N. J.: An interview with Olga Nethersole appeared in THE MIRROR of April 17, 1897.

R. S., Mobile, Ala.: Lola Montez made her American debut at the old Broadway Theatre, in this city, on Dec. 29, 1851.

TENLEY, Racine, Wis.: Garry Owen was first played at the Academy of Music, Chicago, on May 15, 1882.

K. F. S., Cleveland: Robert Edeson has announced his intention to retire from the stage and to engage in mercantile pursuits.

C. M. R., Concord, Mass.: Anna Dickinson made her debut as an actress at the Globe Theatre, Boston, on May 8, 1876, as Anne Boleyn, in her own play, A Crown of Thorns.

M. B. F., Intervale, N. H.: Address Colonel T. Allston Brown, 1358 Broadway; Mrs. Beaumont Packard, 1364 Broadway, or John E. Ince, 1441 Broadway, New York.

OPERA, Nyack, N. Y.: The Metropolitan Opera House, New York, was opened on Oct. 22, 1883, with Faust. It was burned Aug. 27, 1892, and reopened Nov. 27, 1893.

N. B. H., Charleston, Ill.: A letter addressed to Granville Lowther, in care of THE MIRROR, would be advertised and probably would reach him.

OLD TIMER, Easton, Pa.: The original Chestnut Street Theatre, Philadelphia, was opened on Feb. 2, 1793, with concerts. The first dramatic performance there given occurred on Feb. 17, 1794.

M. C. M., Cambridge, Mass.: 1. The holder of copyright on a dramatic or an operatic work that has not been produced may prevent its production by other persons. 2. Madge Lessing last appeared at Koster and Blal's on Aug. 26, 1893.

ANCIENT, Baltimore: 1. The first dramatic performance in Rome is said to have occurred in 364 B.C. 2. The Chester Mysteries were first performed in England in 1270. 3. Mrs. Coleman, believed to have been the first English actress, played Ianthe in Davenant's The Siege of Rhodes, in London in 1656.

WINNIE F. ROE, East Oakland, Cal.: 1. Alexander Herrmann was born in Paris, France, Aug. 10, 1844; and died on a railway train near Great Valley, N. Y., on Dec. 17, 1896. The remains were interred at Woodlawn Cemetery, New York. His stage debut occurred in Spain in 1859. 2. Alexander Herrmann married Adelaide Scarce in 1875. She was born in London, England, and made her debut as a dancer at the age of fifteen.

C. T. NIKRAL, Washington, D. C.: The following list of M. Victorien Sardou's plays has been made up from the records of the Paris stage for the last half-century. The list is arranged in the order of the production of the plays in Paris: la Taverne des étudiants, 1854; Le Bossu (a failure; date not known); Candide, about 1857; les Premières armes de Figaro, 1859; les Gens nerveux, 1859; M. Garat, 1860; les Pattes de mouche, 1860; les Femmes fortes, 1860; Piccolino, 1861; l'Ecurie, 1861; Nos Intimes, 1861; les Pres-Saint-Gervais, 1862; la Perle noire, 1862; les Ganaches, 1862; la Papillonne, 1862; Bataille d'amour, 1863; les Diables noirs, 1863; le Dégel, 1863; Don Quichotte, 1864; les Pommes du voisin, 1864; les Vieux Garçons, 1865; la Famille Benoiton, 1865; Nos bons Villagesois, 1866; Maison neuve, 1866; Seraphine, or la Devote, 1868; Patrie, 1869; Fernande, 1870; la Roi Carotte, 1872; Rabagas, 1872; Les Merveilleuses, 1873; Andréa, 1873; Capitaine Henriot; l'Oncle Sam, 1873; la Haine, 1875; Piccolino (libretto), 1876; Dora, 1877; les Bourgeois de Pont Arcy, 1878; Daniel Rochat, 1881; Divorçons, 1881; Odette, 1881; Fedora, 1881; Théodora, 1882; Georgette, 1885; Patrie (libretto), 1886; Le Crocodile, 1886; La Tosca, 1887; Belle-Maman, 1889; Marquise, 1889; Cléopâtre (in collaboration with Emile Moreau), 1890; Thermidor, 1891; Madame Sans-Gêne (in collaboration with Emile Moreau), 1893; Gismonda, 1894; Marcelle, 1895; Spiritisme, 1897; Paméla, Marchande de Frivolité, 1898. Robespierre was produced last season, in London.

THE USHER.



A special dispatch to the *World* on Sunday says that Clement Scott's accusation that the English Actors' Association has "held private meetings to protest against the American invasion of the English stage" has been ignored by the organization in question, and that unless the charge is disclaimed a London daily newspaper will "open up the whole question."

Another cablegram announces that the pervasiveness of a certain American manager in London theatricals is "viewed with alarm," and the *Daily Mail* asserts that no such managerial "combine" as exists in this country is wanted over there.

The fact that Mr. Scott's charge has not been noticed by the English Actors' Association is not surprising; indeed, it would seem to indicate that there is no foundation for the story. American actors have visited London professionally in considerable numbers recently, but their operations scarcely can be called an "invasion." English actors in battalions have been coming to America for years and turn about is fair play. If the Association really is contemplating a hostile move against theatrical reciprocity its measures will probably meet with the same result that followed the agitation here some time ago to prohibit the importation of actors under contract by means of the Federal labor laws.

As for the fear expressed in London that an American monopoly may seek to control the theatre field there, it has little substance. The methods possible here are impossible there, owing to utterly different conditions. The British public is conservative yet exacting, and there is not the slightest danger that it will consent to limit its dramatic pabulum to sources of supply that are hedged about by ignorance, vulgarity and a wholly mercenary spirit.

Frederick Temple Murray sailed for England on Saturday with the expressed intention to make his home on the other side; but his friends declare that although an Englishman by birth he is an American at heart, and they confidently anticipate his return eventually.

Mr. Murray is one of the oldest members of the Lotos Club, where for a quarter of a century he has entertained every English actor of note that has visited New York.

Before his departure a score of Mr. Murray's personal friends gave him a delightful good-bye dinner at the Brevort House. The affair was arranged by Stephen Fiske, of the *Spirit of the Times*, and it reflected credit not only upon the gastronomic experience of that vivacious wit, but upon the resources of the cuisine of the famous old hostelry on lower Fifth Avenue.

One who is in a position to speak authoritatively of Ada Rehan's plans sets at rest many conflicting rumors in a letter from which I make the following extract:

"All the newspaper yarns about Miss Rehan are groundless. As late as Aug. 7 she was at her cottage in Cumberland and she had not then made any engagement to act or made any professional plans whatever. She will come home in September and her professional course will then be determined. A successful tour of the United States is easily practicable for her, but she will not act at Daly's Theatre."

Evidently Miss Rehan is in no haste to arrange her dramatic future, and there is no reason why she should be precipitate. I imagine that she will be true to the ideals and principles of the manager who guided her to success and fame in shaping her course.

The national theatre scheme of Blanche Walsh, which was to be capitalized by an endless chain, seems to be as far off from realization as when it was first promulgated.

Miss Walsh is now said to be discouraged by the lack of response, the links of the chain thus far stretching but an infinitesimal way toward her goal. She believes that the great American public lacks the proper spirit to encourage art for art's sake.

Perhaps in Miss Walsh's project the real lack may lie elsewhere. Earnestness and ambition are not the only requisites to success in the field of artistic experiment.

The *Sun*, after indulging in unrestrained attacks upon the *Herald*, crowns its fit of ill-temper by sending a lawyer's letter to James Gordon Bennett threatening a suit if the *Herald's* reprisals are continued.

This is a characteristic climax to a characteristic fight. The *Sun*, that has always prided itself on the extent of its vocabulary of in-

vective, seeks legal protection from the fire it has provoked!

The *Herald*, commenting upon the *Sun's* performance of the baby act, takes occasion to describe editorially the present status of metropolitan journalism, and the description fits, so far as newspapers not of the conservative class are concerned.

"Chiefly owing to the sinister influence and malignity of the *Sun* under its present management," says the *Herald*, "the press of New York, has recently returned to that state of social anarchy that characterized it forty or fifty years ago. No libel or slander seems too bitter or improbable to print about a rival paper. By these miserable quarrels the newspapers of New York have made themselves ridiculous; they are now exciting sneers and contempt. Is it any wonder that the sincerity and veracity of the press are doubted? When will we rise to the dignity of the English press that we criticize as being too conservative and unprogressive? Has the French press, after all, sunk much lower in its reckless assassination of private character?"

There are more reasons than those given by the *Herald* for discrediting the sincerity and veracity of certain of our daily newspapers. Some of these reasons can be learned—if you have access to inside information—in Wall Street, among the corporations, in political headquarters, at clubs where poker is played, and among real estate dealers. A few can be furnished by managers of theatres who are in the ring, but not of the Ring, and who can tell you to a T what influence is at work to "promote" the interests of sundry ventures and to ignore sundry other ventures, together with the why and the wherefore.

Scandalous as are the affronts put upon one another by certain rival newspapers, they at least serve the purpose of showing the community the inner workings of these newspapers. When the corruption and venality of some of these engines of publicity—and their engineers—are exposed to the general view, a more valuable service will be rendered.

THE COMING SEASON AT THE AMERICAN.

Henry W. Savage, of the Castle Square Opera Company, has been busy since his recent return from Europe in arranging for the third season of opera in English at the American Theatre. The first performance will be that of *Die Meistersinger*, on the second of October. This work has never been sung in English on this side of the water, and the presentation will have the virtue of novelty on that account.

The operas selected to follow this important production will afford the widest possible range for the display of the individual singers' talents, and the power and quality of the entire company. They vary in style from the lightest of the standard comic operas to the most difficult of grand operas—and all will be sung in English.

Among the works to be presented, although not in the order named, are *Die Fledermaus*, *Tannhäuser*, *Falka*, *The Flying Dutchman*, *Der Freischütz*, *Don Giovanni*, *Ernani*, *Lo hengrin*, *Romeo and Juliet*, *Maritana*, *La Gioconda*, *Fra Diavolo*, *Faust*, *Star of the North*, *Masked Ball*, *La Bohème*, *Lucia di Lammermoor*, *Son and Stranger*, *Carmen*, *Rigoletto*, *Martha*, *I Pagliacci*, *The Yeoman of the Guard*, *The Princess of Trebazzone*, *The Highway Knight*, *The Mascot*, *Nanon*, *Iolanthe*, and the new opera, *La Tarantella*.

JESSIE BARTLETT DAVIS TO STAR.

Jessie Bartlett Davis, whose withdrawal from the Bostonians was announced recently, will head her own company this season. She will be heard in a repertoire comprising a new opera, now being written, and several standard works, such as *Carmen* and *Il Trovatore*. Miss Davis, it is said, has had the tour in contemplation for the past three years. She left the Bostonians, not because of any disagreement, but because her plans had matured. She has been supervising the vocal training of her niece, Belle Bartlett, who is said to possess a fine soprano voice, and, it is said, deferred her tour until Miss Bartlett's education was completed. Miss Bartlett is a pupil of Mrs. Ruff, of Paris, and Frederick W. Root, of Chicago. She will sing the leading soprano roles with the company. Among the other principals will be William Broderick, William Philp, William Pruette, and Harry Brown. While definite announcement has not been made, it is understood that the company will be under the management of Frank L. Perley.

WESTERN NEW YORK CIRCUIT.

Albion, Medina and Middleport comprise the Western New York circuit, playing one night a week each only. Three consecutive nights for 30 cents railroad fare. Open time in following weeks at houses named:

Albion, Grand Opera House, Sept. 4-11-25; Oct. 16; Nov. 27; Dec. 4-11; Feb. 5-26; March 5-12; April 2-23-30.

Medina, Kent's Opera House, Sept. 4-11-25; Oct. 16; Dec. 4-11-25; Feb. 5-26; March 5-12; April 2-23-30.

Middleport, Opera House, Sept. 4-11; Oct. 9-23; Nov. 13-27; Dec. 4-25; Jan. 15; Feb. 5-12-26; March 5-12; April 2-23-30.

May open at all these houses. Write for time any of these weeks.

AT THE P. W. L.

The August social meeting of the Professional Woman's League was held yesterday with Fanny M. Spencer in charge. The programme included a recitation by Lucille La Verne and songs by Vira Rial, Oriska Worden, and little Grace Hickey, aged eight years. Mrs. Brace, of Denver, Col., who entertained the League delegation during the convention of women's clubs there, was the guest of honor.

LEDERER AND McLELLAN SEPARATE.

George W. Lederer was served in England on Saturday with a notice of dissolution of partnership by George B. McLellan. The management of the Shaftesbury Theatre, where *The Belle of New York* is playing, have been directed to hold the receipts of the company pending the result of litigation. Mr. Lederer sailed for New York on the St. Paul on Saturday.

WILLIAM A. BRADY RETURNS.

Mr. and Mrs. William A. Brady (Grace George) arrived last Friday from Europe, where they had spent ten weeks. In London and Paris Mr. Brady arranged for productions of the plays shown here at the Manhattan Theatre. He brought over two new French comedies and the English successes, *The Weather Hen*, and *Woman and Wine*. At the Manhattan Theatre, after Willie Collier's engagement in *Mr. Smooth*, Mr. Brady will offer a dramatization of a popular French novel, followed by Anna Held in *Papa's Wife*, and later by A. Stranger in a Strange land. Mr. Brady may also arrange for a Broadway appearance of Aubrey Boucicault in *A Court Scandal*.

WANT TO BUY THE NEW YORK.

An English syndicate has made an offer for the New York, formerly Hammerstein's Olympia, to the Sire Brothers, who own the controlling interest in the Fifth Avenue Real Estate Company, which owns the property. The offer was over \$1,000,000, but was not satisfactory, and a reply was sent over naming a figure close to \$2,000,000 for which the would-be purchasers may obtain the property. George W. Lederer, who sailed from England on Aug. 26, is said to be carrying another proposition from the syndicate, which the Sire Brothers may accept.

TWO PLAYS BY MRS. WINTER.

Charles Coghlan has accepted and will shortly produce a new play by Mrs. Elizabeth Campbell Winter, and Madame Modjeska has accepted for early production a new version by Mrs. Winter of the old German play of *Deborah*. In speaking of this work Madame Modjeska says that Mrs. Winter's is, by far, the best English piece that has yet been made on this subject.

GRAY SECURES WE-UNS.

W. M. Gray has purchased from Henry W. Savage the rights to Lee Arthur's play, *We-Uns of Tennessee*, that was produced successfully at the American Theatre last Spring, and will take it on the road with a first-class company, the season opening about Oct. 15. The scenery and other effects of the original production will be used.

ENGAGEMENTS.

Ursula Garnett, for the Alice Nielsen Opera company, for which Paul Steindorff has been re-engaged as conductor.

Paul E. Raymond, as treasurer with Hennesy Leroy in *Other People's Money*.

F. L. Passion, re-engaged for *The Missouri Girl*.

Mr. and Mrs. Howard Truesdell (Anna Barclay), for *The French Maid*.

Minnie De Haven, for leads with Rice's Comedians.

Herbert Colby, for *Daniel Boone*.

Marie Kinzie, re-engaged for *At Piney Ridge*.

Harry Smith, with Reno Spencer.

Frank Blanchard, Mr. and Mrs. J. Macmillen, and Marie Weller, for *The Woman in Black*.

Clayton Legge, for the light comedy role in *The Mysterious Mr. Bugle*.

James Carew, for juvenile leads in *The Purple Lady*.

Addison Pitt, with *Other People's Money*.

Francis Justice, with Carl Haswin, for *A Lion's Heart*.

Lew Rohdt, for *The Prodigal Father*, as advance representative. During the Summer he was associated with Phil Dietrich's enterprises, after seventeen years spent as resident manager of the Theatre Royal, Montreal.

D. F. Brine, re-engaged for the bully in *Bert Coote's The New Boy*.

For *A Bell Boy*: John D. Gilbert, Pearle Haight, Joseph L. Treacy, George L. Dowd, and Daniel P. Finn, as business-manager.

A. D. Richardson, re-engaged for *Sowing the Wind*.

Chauncey L. Southern, to play Charlie Ward with A. Q. Scammon's *The Real Widow Brown*, opening Sept. 1.

Marie Taylor, for leading heavy in *The American Girl*.

Macey Harlam, for *The White Heather*.

Eddie Mulkey, as Captain Pinzon in *1492*, at Midland Beach, N. Y.

Joseph F. L. Williams, re-engaged for *Sowing the Wind*, his fourth season with this company.

Mr. and Mrs. Edwin Mordant (Virginia Stuart), with Nance O'Neil.

Ed Chapman, with Amelia Summerville.

Ada Gilman, for *The Choir Invisible*.

Belle Gold, for *Skipped by the Light of the Moon*.

James H. Alliger, as advance representative of Agnes Wallace Villa in *The Mystery of Delgard Grange*.

E. Trautman, for the Packard Opera company, at Cape May, N. J., on Aug. 21.

Florence Hamilton, for leads with George W. Wilson. Miss Hamilton will be featured.

Mr. and Mrs. Barton Booth (Carrie Wyman), for *Uncle Josh Spruceby*.

Barrow Le Paige, with Leona Leslie.

Prince Lloyd, to play Christian in *Cyrano de Bergerac*, with Richard Mansfield.

Richard T. Buhler, with Jacob Litt, for *The Ghetto*.

Margaret Evans, with Jefferson De Angelis.

Edric Taylor, with Charles Cowles, for *A Country Merchant*.

Joe B. Murphy, to play the tramp in *Jule Walters' Side Tracked*.

Walton Townsend, with Stuart Robson for *The Gadfly*.

Boston Radford, re-engaged with Julia Marlowe.

William Thompson and Becky Taylor, with Adams Brothers.

Paul Steindorff, re-engaged as musical director, with Alice Nielsen, Ursula Garnett, with the same star.

George Honey, with William Gillette.

PROFESSIONAL DOINGS.



Victory Bateman, of whom the above is a recent photo and a good likeness, has been specially engaged for Walter Fessler's production, *The City of New York*. Miss Bateman will also originate the leading role in *The Toll Gate Inn*, which opens in Rochester Oct. 18, under William L. Mailey's management.

Blanche and Helene Douglas, who have signed for the Shubert Stock, Syracuse, N. Y., left for that city on Sunday last.

Robert Elliott has purchased a beautiful Summer home at Bar Harbor, Me., where he expects to spend next Summer. His new yacht will be completed by the first of May.

The *Shenandoah* and *Mistakes will Happen* companies, which have been rehearsing in this city, left for St. Paul and Milwaukee, respectively, on Sunday. The former company opens Aug. 31, while the latter begins on Sept. 4.

Madame Giulia Valda gave a concert at the Victoria Hotel, Larchmont, N. Y., on Saturday. Albert Gerard-Thiers, Madame Sarda, and Madame Von Rhiner assisted, and "Aunt" Louisa Eldridge gave a selection of patriotic recitations which were loudly applauded.

Sidney Booth's yacht, *Elaine*, won a prize at the Manchester-by-the-Sea, Mass., water carnival last week.

Eileen Maris gave a birthday dinner on Aug. 21 to Helen Ridgeway.

William B. Lach, manager of the Hodge Opera House, Lockport, N. Y., was married on Aug. 17, at Cleveland, O., to Frances Elizabeth Scott, of that city.

A reception was given to Fred and Sadie Raymond, and the other members of *The Missouri Girl* company, at Sycamore, Ill., Aug. 18.

Edmund L. Breese, of James O'Neill's company, was married at St. Johns, N. B., on Aug. 21, to Genevieve L. Landry, of that place. The couple are spending their honeymoon at Newport, R. I.

Edwin F. Maxwell, manager Baldwin-Melville company, and Nellie McAtee, of Tipton, Ind., were married at Indianapolis Aug. 18.

Hal Reid has signed a five years' contract with D. W. Truss and Company, and will appear under their management this season in *The Night Before Christmas*, opening about Oct. 15.

Manager W. W. Hanley has completed his bookings for the tour of Robert B. Mantell in *The Dagger and the Cross*. The route includes most of the principal cities of this country and Canada. The production will be a most handsome and elaborate one. Complete scenery, from the studio of M. Armbruster and Sons, will be carried. Rehearsals are now in progress and the season will open on Sept. 14.

Mr. and Mrs. Eddie Girard (Jessie Gardner) closed their Summer season in Natural Gas at Bergen Beach, N. Y., on Aug. 19. Mrs. Girard received a bouquet of pink roses and Eddie a half dozen bottles of beer from the chorus and Manager Percy Williams. Mr. and Mrs. Girard left for Chicago the next day to rehearse for their tour in Natural Gas, playing the entire season west of Chicago, under management of Andrew Mackay.

Among the dancers studying at Professor Alvigne's for new dances are Mazie King, Jennie Praeger, Elsiea, Mile. Senga, and Roger and Fields. Professor Alvigne has arranged the ballets for Miner and Van's company, for *Two Jolly Rovers*, and many others.

Ellen Vockey is spending a few weeks at Saratoga, where she will give recitals at several hotels.

Alberta Gallatin has declined an offer to star in *La Belle Russe*, preferring to remain in New York.

Harold Holmes will continue his dramatic studio, in Washington, D. C., another season. Mr. Holmes and Flora Nelson will also appear at society entertainments in Washington during the season.

Georgia Alveretta will be professionally known hereafter as Georgia Kinzie.

Earle C. Way and Madge Maitland canceled Kansas City and Omaha Lyceums, to commence rehearsals with *Who Is Who*, at Stockton, Cal. They are to be featured in their act, *Coontown Troubles*.

Frank A. Connor arrived last week from Europe, where he had spent three months.

William Friend, the comedian, went to Boston on Saturday to fill a special engagement this week at Keith's Theatre.

In San Francisco Delia Stacey took active interest in the big benefit to be given for returning California soldiers. Miss Stacey is the daughter of the late Colonel M. H. Stacey, U. S. A., and sister of Lieutenant Cromwell Stacey, who has just reached Manila with the Nineteenth Infantry, after a brilliant record in Cuba and Porto Rico.

A. H. Chamberlyn has sued the Fifth Avenue Real Estate Company to recover the sum of \$30,000, alleged to be due as a commission for effecting, in January, a sale of the lease of the Lyric Theatre, now the Criterion, in this city.

Rowland Buckstone arrived in New York last Saturday from England.

URGENT TO ADVERTISERS.

Advertisements for Labor Day will be necessary to be sent in to the press on the morning of Sept. 2 earlier than usual. Advertisements for that number cannot be received later than 10 o'clock a. m. on Saturday, Sept. 2.

CURRENT AMUSEMENTS.

Week Ending September 2.

New York.

AMERICAN (Broadway and 43rd St.), Closed.
COLUMBIAN (Broadway and 43rd St.), Closed.
THE PALACE (Broadway and 43rd St.), Closed.
CARNEGIE HALL (Broadway and 43rd St.), Closed.
THE NEW YORK (Broadway and 43rd St.), Closed.
THE NEW YORK ROOF GARDEN (Broadway and 43rd St.), Closed.
CRITERION (Broadway and 43rd St.), Closed.
THE VICTORIA (Broadway and 43rd St.), Closed.
THE VICTORIA ROOF GARDEN (Broadway and 43rd St.), Closed.
AMERICAN (Broadway and 43rd St.), Closed.
MURRAY HILL (Broadway and 43rd St.), Closed.
BROADWAY (Broadway and 43rd St.), Closed.
EMPIRE (Broadway and 43rd St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway and 43rd St.), Closed.
THE CASINO (Broadway and 43rd St.), Closed.
THE CASINO ROOF GARDEN (Broadway and 43rd St.), Closed.
KNICKERBOCKER (Broadway and 43rd St.), Closed.
HERALD SQUARE (Broadway and 43rd St.), Closed.
MANHATTAN (Broadway and 43rd St.), Closed.
THIRD AVENUE (Broadway and 43rd St.), Closed.
BIJOU (Broadway and 43rd St.), Closed.
WALLACE'S (Broadway and 43rd St.), Closed.
DALY'S (Broadway and 43rd St.), Closed.
WEBER & FIELDS (Broadway and 43rd St.), Closed.
SAM T. JACK'S (Broadway and 43rd St.), Closed.
FIFTH AVENUE (Broadway and 43rd St.), Closed.
THE GARDEN (Broadway and 43rd St.), Closed.
MADISON SQUARE GARDEN (Broadway and 43rd St.), Closed.
MADISON SQUARE ROOF GARDEN (Broadway and 43rd St.), Closed.
MINER'S (Broadway and 43rd St.), Closed.
MADISON SQUARE (Broadway and 43rd St.), Closed.
LYCEUM (Broadway and 43rd St.), Closed.
EDEN MUSEE (Broadway and 43rd St.), Closed.
PROCTOR'S (Broadway and 43rd St.), Closed.
GRAND OPERA HOUSE (Broadway and 43rd St.), Closed.
IRVING PLACE (Broadway and 43rd St.), Closed.
FOURTEENTH ST. (Broadway and 43rd St.), Closed.
KEITH'S (Broadway and 43rd St.), Closed.
ACADEMY (Broadway and 43rd St.), Closed.
TONY PASTOR'S (Broadway and 43rd St.), Closed.
DEWEY (Broadway and 43rd St.), Closed.
STAR (Broadway and 43rd St.), Closed.
GERMANIA (Broadway and 43rd St.), Closed.
PEOPLE'S (Broadway and 43rd St.), Closed.
MINER'S (Broadway and 43rd St.), Closed.
TRALIA (Broadway and 43rd St.), Closed.
WINDSOR (Broadway and 43rd St.), Closed.

Brooklyn.

ACADEMY OF MUSIC (Broadway and 43rd St.), Closed.
HYDE & BEHMAN'S (Broadway and 43rd St.), Closed.
NOVELTY (Broadway and 43rd St.), Closed.
GRAND OPERA HOUSE (Broadway and 43rd St.), Closed.
UNIQUE (Broadway and 43rd St.), Closed.
THE AMPHION (Broadway and 43rd St.), Closed.
STAR (Broadway and 43rd St.), Closed.
EMPIRE (Broadway and 43rd St.), Closed.
COLUMBIA (Broadway and 43rd St.), Closed.
GAYETY (Broadway and 43rd St.), Closed.
LYCEUM (Broadway and 43rd St.), Closed.
BIJOU (Broadway and 43rd St.), Closed.
MONTAUK (Broadway and 43rd St.), Closed.
MUSIC HALL (Broadway and 43rd St.), Closed.

AT THE THEATRES.

Wallack's—A Little Ray of Sunshine.
 Farical comedy in three acts by Mark Ambient and Wilton Heriot. Produced August 28.

Gerald William Elton
 Sir Philip Ashton Wallace Erskine
 Dick Markham Charles Cherry
 Reggie Ashton Robert Bottomley
 Mr. Carlton Herbert Sparling
 Dobbs George Widdell
 Saunders Cecil Elgar
 Harris Philip Doody
 Wilson Adeline Stuart
 Lady Dorothy Denham Janet Alexander
 Connie Markham Grace Dudley
 Madge Ashton Lorna Lawrence
 Evelyn Kemp Lucy Evelyn
 Polly

Wallack's Theatre was reopened last evening, when an English company, imported by Smyth and Rice, presented for the first time here the farical comedy, *A Little Ray of Sunshine*, by Mark Ambient and Wilton Heriot. The play was shown at the Royalty Theatre, London, after much touring, on Dec. 31, with W. S. Penley in the chief role, and it scored there a decided success. A very large audience gathered at Wallack's to celebrate the first new play of the season uptown and to welcome cordially the people from over the sea.

Gerald, Lord Markham, is known as "a little ray of sunshine." He is a nobleman of considerable wealth and extraordinary amiability, and he returns from Australia to his old home quite unexpectedly. His living relatives, who have never had the pleasure of meeting him, are on hand, by his invitation, to welcome him, and yet, through a series of singular misadventures and misunderstandings, they take him for all sorts of unlikely persons—a

money lender, a lawyer, a housemaid's uncle, a banker's assistant, and a venerable tutor. The odd part of it is that Lord Markham is highly amused by these untoward happenings. He has returned to England with money to help all his relatives out of whatever pecuniary embarrassments they may have, and he enjoys their persistent failures to make out his identity. Of course much complication sets in by his enjoyment of the situation and his hesitation to straighten out matters. His constant effort is to brighten the lives of others, and this he is enabled to do even unto the end of the play, when things are explained and all winds up happily.

The latest importation is amusing most of the time, and gratefully innocuous. Its humor lies almost entirely in the situations, more than in a few very laughable indeed, though the dialogue is seldom calculated to arouse enthusiasm. There are occasional bright lines, to be sure, and more that are funny because of the situations they serve to introduce, yet these are not numerous, and we have learned to look for such in comedies with farcical leanings. However, dramatic technicalities aside, the big audience laughed very heartily at the absurd situations and seemed truly thankful for a play of this sort that depended not at all upon suggestiveness or insinuation in its bid for public favor. *A Little Ray of Sunshine* is thoroughly clean and wholesome, and that is much to say in these days. In spots the play, like unto *A Brave of Partridges*, which we saw last season, is English—terribly English—and the lines might well be varied by eliminating some hundred or more repetitions of the word "nonsense," which seems to occur in almost every other speech.

William Elton, well remembered here for his long service as comedian in Wallack's old stock company, was given a most hearty reception. In the title-role he gave a most enjoyable performance, contriving to supply a semblance of realism to situations that hardly approached possibility. His quaint humor and legitimate method were most delightful, and his impersonation was applauded sincerely. Wallace Erskine and Charles Cherry played juvenile roles with nicety and intelligence. Herbert Sparling acted a diplomatist of fifty as if he were not that old; George Widdell gave a capital sketch of a butler; Robert Bottomley was excellent in a boy role, and there were capable performances by George Sumner, and Philip Doody, and Cecil Elgar.

Janet Alexander and Grace Dudley were sweet and pleasing young ladies; Adelaide Stuart gave an admirable impersonation as a middle-aged woman of title; Lorna Lawrence made a charming little girl, and Lucy Evelyn was more than capable in a servant role. Stuart Robson's production of *The Gadfly* is underlined for Sept. 18.

Star—A Soldier of the Empire.

Play in four acts by Howard Hall. Produced August 28.

Gilbert de Montville Howard Hall
 Count Eugene de Vere William Walcott
 Francis Boulton Verne C. Armstrong
 Hector Boulton Will H. Vedder
 Philippe Marshall Hall
 Beaumont Charles Baxter
 Louise de Vere Rose Stahl
 Mathilde Girard Adelaide Eaton Conlton
 Vivette Girard Florence Roseland
 Hortense Laura Alberta

Howard Hall, a young actor who is practically a stranger to New York theatregoers, made his metropolitan stellar debut at the Star Theatre last evening, in a four-act romantic drama of his own making, entitled *A Soldier of the Empire*. The customary large audience attended, and was as demonstrative as Star Theatre patrons always are.

Mr. Hall has laid the scenes during the Hundred Days, following Napoleon's return from Elba. Count Eugene de Vere, a Royalist, has been sent out at the head of the troops on the news of Bonaparte's landing in France. At sight of their old Emperor, the soldiers to a man flocked to his side, and the Count, true to his King, was compelled to fly for safety to his home. Hither he is pursued by three officers, with instructions from the Emperor to arrest him, for Napoleon is bitter toward him, having a personal spite against his family. The officers, dashing along the road, come upon Eugene's sister, Louise, on horseback. Her horse is startled and she would have been thrown had it not been for one of the officers, Gilbert de Montville, who saves her. She makes him promise to call on her, little knowing that his destination was her house. Meantime, at the news of the approach of the Bonapartists, Eugene prepares to fly. Bidding his family farewell, he escapes just before the entrance of Gilbert, who is received by Hortense, governess at the house. There is recognition between the two, and it develops that at one time they had been betrothed, but Hortense had married another man, a scoundrel who had died after dissipating both their fortunes. Her love for Gilbert returns at the sight of him, and she pleads for his love once more, but her former faithlessness has killed it. His affection is now for Louise, who then enters, and by woman's wiles contrives to detain him until her brother has saddled his horse and started. One of the other soldiers gives warning of his escape, and Gilbert, as he rushes in pursuit, is wounded by a bullet. He remains at the house and is nursed to recovery, and during his stay his love for Louise grows stronger, as does hers for him. So that in the next act we hear the sound of wedding bells and see Gilbert and Louise return from the church as bride and groom. But the clouds in their lives are not yet passed away. For there is Hortense still loving and jealous, and there is Eugene, who returns to find his sister the wife of a Bonapartist. And there are many troubles for the newly wedded pair before the curtain finally falls on a sunny, cloudless sky.

After the melodrama and farce that generally obtains at the popular-priced theatres, it is pleasant to see Mr. Hall's play. It probably will not rank among the great works of the period, but it is a story sufficiently interesting, told simply and clearly. Several of its scenes are of much dramatic strength, while the comedy bits are light and amusing without being forced.

Mr. Hall himself is a young man of agreeable presence, graceful carriage, and a good share of histrionic ability. He is given a bit to posing, perhaps, and there are some crudities that time will efface. However, his work was satisfactory, and gives promise of better things in the future.

William Walcott, as Count Eugene de Vere, played with impressive dignity and effect. Verne C. Armstrong was acceptable as a comedy old man, and Will H. Vedder only fair as a comedy young ditty.

Rose Stahl made an excellent impression as

Louise. She possesses much dramatic power, combined with animation and magnetism. Laura Alberta was forceful and effective as Hortense, and Adelaide Eaton Conlton did well as Mathilde Girard. An uncommonly attractive soubrette was Florence Roseland, who made a most winsome Vivette.

The City of New York will be next week's bill.

Third Avenue—Dear Hearts of Ireland.

Irish wit and Irish sentiment took possession of the Third Avenue Theatre last night when Myles McCarthy and his supporting company opened their week's engagement in *Dear Hearts of Ireland*. The scenes and characters in this romantic play are not unfamiliar to those who have a taste for the drama of Erin, yet the story differs considerably from the conventional Irish romance, and the emotions that are portrayed, be they merry or sad, are human to the core. For some unknown reason there is a warm heartedness about nearly all plays dealing with the folk of the "old sod" that arouses sympathy in the breasts of the onlookers, no matter to what nation they may belong. In this respect *Dear Hearts of Ireland* is like the rest, and in heart interest it is superior to many of them.

Myles McCarthy was a laughing, brave, devil-may-care Barney Flynn in last night's performance, and he sang his original songs with a degree of unction and tenderness that pleased the audience mightily. Franklyn Angus as Roger Fitzgerald, Louis Talbot as Sir Reginald Driscoll, and William T. Duncan as Michael Fitzgerald were equally well suited to the parts they assumed. All of them acted gracefully—with just the touch of the old-fashioned melodramatic methods that was necessary to bring out the flavor of the play. William B. Cahill and James M. Bynes, in the character parts of Shamus McShane and Pierre Bullay, respectively, were all that could be desired.

Bertine Robison was an attractive Mona Dunroon in appearance, and her acting was thoroughly graceful and artistic. Lydia Trenaman played the part of Nora Malone admirably and made a hit with her specialties. Eleanor Allen was equally praiseworthy as Celia Nolan. The minor parts were satisfactorily taken, and the scenery and costumes were surprisingly good. Next week, *Town Topics*.

At Other Playhouses.

CASINO—The Rounders is still running at this house.

EMPIRE—His Excellency the Governor opened the season at this house last night.

NEW YORK—The Man in the Moon, with its plenitude of girls, continues to draw large audiences.

A MOMENT WITH LOUISE BEAUDET.

Yesterday afternoon a *MIRROR* reporter, happening to enter the office of Edwin H. Low, was pleasantly surprised to see the smiling face of Louise Beaudet among those transacting business with the busy steamship man.

"I got back to New York last Saturday," said Miss Beaudet happily, "having been a passenger on the steamer that bears the name of this city. I began to feel at home the moment I boarded the ship on the other side. Yes, I passed the entire Summer in England and on the Continent—and a delightful Summer it was. I spent several weeks in Switzerland; then had a charming visit in Paris, and an equally happy time in London."

"I have brought over a number of new songs that I took a great fancy to and shall probably sing them here before long. My plans? I have several in process of making, but none of them complete enough to speak about yet. I have about decided to accept the— But at this moment Mr. Low came over to greet his caller, and what Miss Beaudet has about decided to accept remains to be found out."

REFLECTIONS.

The *Critic* is the name of a unique publication that will make its first appearance in Washington on Sept. 12. It will be a daily bulletin to be posted in hotels and public places. It is to be "published in the interests of theatregoers, not of theatre managers," and no theatrical advertising will be accepted. Brief reviews of all current attractions will be furnished by Channing Pollock, the well-known critic, and information of all sorts about the local theatres will be given in a nutshell.

H. Munroe Ford, the alert dramatic editor of the *Syracuse Times*, spent several days in New York last week.

Percy Winter, one of the best stage directors in this country, has been engaged by Madame Modjeska for the coming season.

A new theatre is in process of erection in New Iberia, La., to replace the one destroyed by fire in 1898. The building is the property of and will be under the management of Venzey Brothers. The auditorium is located on the second floor and has a seating capacity of 700, with a stage ample to accommodate any traveling attraction. Completion is assured the first part of October.

Frank Girard, who left the profession to engage in the real estate business, has returned to the stage to play his old role in Fritz in a Madhouse, with J. K. Emmet and Lottie Gilson.

Edwin Forrest Lodge, No. 2, A. O. O. F., will hold an important meeting next Sunday, for the purpose of revising the by-laws.

Maude Winter will return on Thursday from Peak's Island, Me., where she has been playing leading roles with James O. Barrows' stock, and will immediately begin rehearsals with Zaza, which is to open on Sept. 4.

The women of the Actors' Society will give an informal tea on Thursday afternoon, at the rooms of the Society in Fortieth Street.

The Bostonians have begun rehearsals for their new opera, *The Robbers of Badayez*, and will present it for the first time early in October. The English libretto, entirely new and distinct from the original Italian version, is by Frederick Ranken, and the music is by J. Minskowsky.

Mr. and Mrs. Robert Edson arrived in London on Aug. 15, the former very much improved in health by the voyage.

Florence Ziegfeld, Jr., and Anna Held arrived from Europe on Saturday.

Bennett and Moulton company A will open at Woonsocket, R. I., under the management of Earl Burgess.

ON THE ROAD.

"And a habbied o' green field!"

Poor old Jack, going back to the innocent pastimes of childhood, as its physical dependency grew upon him, just before the great change that makes us all fuller statured!

And I, Caliban, whirled along past fields both green and golden, in this late midsummer weather, fleeing for a brief respite from the ghoul and vampires of the composing—and discomposing—room, those devourers insatiate as the ocean. Think how pleasant it would be to habbied o' green fields for a living, babbling to the tune of a dollar a line, perhaps. Not that I know whether Edith M. Thomas, Clinton Scollard, Maurice Thompson, and other pastoral poets get a dollar a line, or ten times as much or as little; but that seems a fair compensation for green-fields poetry. If you write it in the bright of the season, when the inspiration is on, it must lie idle for a year, unless you strike it rich in the literary department of some wealthy daily.

And the spinning of the car wheels, that cheerful, musical hum of metal on metal, smooth as velvet, if not quite so noiseless, brings back to the brain cells a pleasing incident: Once upon a time a small child was traveling Cincinnatiward with its parents; and a gracious lady took the small child on her lap, gave it sweetmeats—how the delicious flavor comes back after—no, I will not say how many years!—and pointed out objects of interest along the way. The small child was Caliban, the gracious lady was Mistress Jean Davenport, known to the elder members of the party, and "looked" for Cincinnati that night as Julia in *The Hunchback*. Need I say that the small child was one of her most adoring auditors and spectators, from rise to fall of curtain?

This incident brings up another. The small child was present at a Philadelphia performance of *Macbeth* by Edwin Forrest, when the feathers of his helmet came out, leaving one discouraged remnant above his noble brow. The attendant, in fear and trembling, picked up the recumbent adornments for the tragedian, but the scowl upon the forehead of the "discombed" Thane would have been enough, of itself, to slay Duncan had the property department been mislaid.

Still another, and I refrain: When the elder Hackett was playing *Falstaff* one night, the stuffing of his ample girth, either flour or sawdust, oozed out upon the stage, leaving a light-colored track wherever he stepped; and it was also vouchsafed to Caliban's youthful eyes to behold this partial dismemberment of the jolly Sir John.

I here express my thanks to the writer of that true and beautiful article on "The Gentlewomen of the Stage," published in a recent *MIRROR*. Those who go into the business merely for the beer and skittles—especially the beer—which they hope to find, will inevitably gravitate to the beer-and-skittles stratum—and remain there. Those who consecrate themselves and their powers to the adorning and ennobling of their chosen art will find themselves eventually in the appropriate stratum, as gold seeks certain "pockets" of the rocks, while lead sinks to its own fit environment.

Julia Marlowe Taber said of acting: "She who masters it is greater than a queen." The woman who is truly queenly will never forget her inborn royalty, whether on the stage earning bread and shelter for her dear ones or kneeling beside their nursery pillows for their good-night kisses an hour before the curtain rises on her public toils and triumphs.

I have known actresses who spent the brief waits in the wings in fashioning little garments for wee ones at home—sometimes many weary miles away. I know a daughter, employed in an opera company, who a year ago devoted every spare hour to the exacting care of a house and of a temporarily disabled mother, doing it cheerfully, uncompainingly, not only during a brief vacation, but even after rehearsals and actual stage work had begun. Her professional duties were more than ordinarily arduous, but while most of her mates found rest at home between rehearsal and performance, this girl spent her scant leisure in homely service and tender ministrations.

The Great Giver bestows varied talents, even in the same person; and I claim that a woman should have a chance to cultivate to the full every faculty of her mind and soul. The Woman's Hour Has Struck, and its vibrations will never die away, any more than physical vibrations will die to rest and silence in the cosmic ether. CALIBAN.

SAID TO THE MIRROR.

BELLE GOLD: "I am not the Belle Gold that is announced with some repertoire company. I do not care to have my name used by these people. I declined to sign with them and they say they will use my name in spite of this fact."

J. ALDRICH LIBBEY: "There's no doubt that good music is appreciated more to-day than it has ever been. The audiences sit through good operas listening most attentively, applauding most vociferously at times, at other times, when the music is of the explanatory order and above them, still paying the most marked attention, drinking it in, as it were. Popular songs have helped the masses to a liking for music. Grand opera at popular prices will further teach them to love music, the music of the better class. Perhaps in time the incentive thus given may raise among us more native singers who will have the advantage of foreign training. The popular priced grand opera is a boon and an education, musically, for the people."

Married.

BREESE—LANDRY.—Edmund L. Breeze and Genevieve B. Landry, at St. John, N. B., Aug. 21.

LERCH—SCOTT.—William B. Lerch and Frances Elizabeth Scott, at Cleveland, O., Aug. 17.

MAXWELL—MCATEE.—Edwin F. Maxwell and Nellie McAttee, at Indianapolis, Ind., Aug. 18.

Died.

ALICOATE.—Mrs. Bertha Alicoate, at Canton, Ohio, on Aug. 20.

BARR.—Mrs. Florence Barr, at Toronto, Canada, July 31, of a tumor.

HOWARD.—Hale M. Howard, in Boston, Mass., on Aug. 24, aged 35 years.

PAUL.—Frank Paul, at Brattleboro, Vt., Aug. 8.

PRATO.—Jose Alabau Prato (Jose Alabau), at New Orleans, La., Aug. 16, aged 66 years.

RUMSEY.—Charles Rumsey, at Newburgh, N. Y., on Aug. 23, of paralysis.

PILAR MORIN.



Madame Pilar Morin represents the purely artistic form of pantomime. Perhaps the best modern exponents of this difficult art, certainly the most striking which the present generation has anywhere known, are Felicia Mallet and Pilar Morin, placed for a while by the plaudits of Paris upon pedestals of equal dignity. Felicia Mallet is still the adored of the Parisians; Pilar Morin condescended to come to America to invite us to a love for Pierrot.

"I am very hopeful for the future of pantomime in this country," she said one night last week, while chatting with a *Mirror* representative after her performance at the Casino. "I think Americans are beginning to like it and understand it. Of course there are some people who will never like it and never understand it. But I'm sure they are in a minority. Why, during the little fifteen-minute pantomime which I've been doing here on the Casino roof, you could hear a pin drop. The audience gave me their closest attention—something that doesn't often happen on a roof-garden. Yes, I really think that New Yorkers have at last come to like pantomime."

"Since L'Enfant Prodigieux?"

"Yes, since I came here five years ago, L'Enfant Prodigieux ran two months at Daly's."

"Mr. Daly had previously produced it with his stock company, had he not?"

"Yes, and it ran only a few nights. Good actors are not always good pantomimists. A fine speaking voice is an invaluable aid for any actor. In pantomime, however, one must talk without speaking."

"Where did you first study that?"

"At the Conservatoire in Paris, under Michel Carré, author of L'Enfant Prodigieux and dozens of other pantomimes. I appeared in Le Docteur Blanc, Pierrot, the Poet, Un Jeu d'Amour, L'Heritage de Pierrot, and many others."

"The French are natural born pantomimists."

"Mon Dieu, yes. Every French actor studies the art. Sarah Bernhardt, for example, is a great pantomimist. She was simply marvelous in Pierrot l'Assassin. Her face so expressive, her hands so eloquent. Severin in Chaud d'Habits gave another wonderful performance. I should like to do Chaud d'Habits here in New York, but I am not quite sure that you would be willing to sit through a whole evening of serious pantomime. A performance like this demands all your attention, your keenest interest. You can't chat with your neighbor and follow the story. Serious pantomime is not for everybody."

"You draw a sharp line between serious and comic pantomime?"

"Assuredly."

"Have you seen Paul Martinetti, or Charles Lauri in London?"

"No, never."

"Well, why can't comic pantomime be as artistic as tragic?"

"I will tell you, sir. If I have a series of situations that are funny and consistent I can make my audience laugh easily. If the situations are there the people are sure to laugh. Do you comprehend? Well, on the other hand, suppose the situations to be very dramatic. I make them cry, shiver, thrill. Eh? Don't you call that more difficult? Don't you think that requires more art? I tell you, sir, the hardest play in the world to act is a dramatic pantomime. You can't imagine how much strength one must give to it—strength of body strength of feeling."

"How are pantomimes written?"

"Ah, now, there's a question. I wish I could answer it. People are continually sending me pantomimes that are hopeless, impossible. Vance Thompson is the only man I know over here who can write pantomimes, and he wrote three for me before he hit it. First of all you must have a good story—a story that is not only strong in a dramatic sense but one that adapts itself to pantomime. Then you must think out the best way to express that story in pantomime. Each individual part must be created. Finally, music must be written to accompany the action. The music must, of course, be symbolic of every gesture, step and motion. Pantomime, as you will infer, is an art, not a pastime. I can't begin to tell you how much hard work I put into the little thing I've been doing at the Casino. It runs fifteen minutes, but it cost me hours of careful preparation."

"Do you find that Americans make good pantomimists?"

"Just as good as Frenchmen. Why shouldn't they? They are as quick and intelligent. The only trouble I find with your American actors is their self-complacency. After they've played in one pantomime with me, they are satisfied that they have mastered the art. I teach them how to play one part and they think they know it all, and can play anything else. What nonsense! There are a thousand ways of expressing an idea pantomimically. Only one way is the right way, and that is the precise way that the situation requires. Suppose I want to say 'She is pretty,' or 'she is ugly,' or 'I hate you,' or 'I love you.' Well, now, I can say those things in a glance, in a wink of my eye or the elevation of an eyebrow. But if the effect must be broad, I must say them so as to be readily understood. For instance, in my present pantomime, one of my actors had to say 'When I am dead.' In France there is a common gesture to express this idea; but there is no equivalent for it here. So I taught my

actor to express in pantomime, 'When my eyes shall shut in death,' 'When my heart stops beating,' 'When my soul takes flight.' The gestures were so simple and expressive that nobody in the audience could fail to understand them."

"What do you regard as the physical qualifications for pantomime?"

"Graceful hands and feet. A big hand need not necessarily be ugly. A big hand properly worked can be made pretty. A big foot can be posed to look small. A pantomimist's eyes ought to be black and snappy. They carry better than blue or gray."

"One question more. Are you going to return to Paris or do you intend to encourage us in a love for the art of signs?"

"Oh, I'm a good American by this time. I've been with you five years now. I should very much like to revisit Paris and do my Japanese pantomime in old Japan. I think they would like it. Mr. Thompson wrote it for me and my husband; Aimé Lacharme composed the music. I played it first at the Waldorf Astoria, and it was sincerely successful. But Mr. Rice has made me an offer for next season and my plans are unsettled. Sooner or later, I suppose, I shall desert pantomime for comedy. It is so much easier to talk on the stage than to act."

This last remark sounded more like sarcasm than a threat. But should she eventually enroll herself among the comediennees, Pilar Morin should be eminently successful. She speaks the English tongue without a suspicion of Gallic accent, and her pantomimic training should certainly prove invaluable.

AT THE EDWIN FORREST HOME.

VII. TWO ACTORS' STORIES.

"Mistah Bascomb sends his compliments, seh, and says he will be v'y happy to see you in his room this mawnin', if it is convenient to you, seh."

This message was brought to the visitor from THE MIRROR by the white-capped colored girl, whose duty it is to convey the dainty breakfast trays to the inmates of the Edwin Forrest Home.

At the stranger's request she led the way to Mr. Bascomb's quarters, and while mounting the stairs she gave an account of the health of her several charges. "Mrs. Baker is better of her rheumatism," she said, cheerfully, "an' talks about getting' down to dinner some night right soon. Mrs. Serges, she's endurin' considerable pain in her wrist where she broke it, but I reckon she'll be over it before long; and Mistah Bascomb, he's just the same as if he never was sick at all."

The description of the maimed old player was indeed accurate, for when the visitor entered the room he was greeted with a lusty "Good-morning" that proved both the vigor and the good humor of the invalid. It was the same voice that used to resound in the farthest corners of the Boston Museum, and that, later, was heard in two-thirds of the theatres in the land. It was the manly voice that spoke the lines of many parts—now joyously, now scornfully, now tenderly—until one night, some eighteen years ago, its owner, caught in a snowstorm while walking from New York to Boston in search of an engagement, was so badly frozen that he was never able to play again. After the calamity, when poor Harry Bascomb came out of the hospital, he swung about on crutches. His injuries had necessitated the amputation of both feet. He suffered much between that time and the day of his entrance into the home in 1887, and, although he still has days and weeks of pain, he is cared for now by skilled and sympathetic nurses, and his heart is light, notwithstanding his bodily ills.

From his seat beside the window Mr. Bascomb leaned forward to extend a friendly hand of greeting; and then, bending over a box beside his chair, he produced two cigars of exceeding good quality that were soon mingling their fragrance with the faint odor of flowers that the breezes wafted up from the garden below.

"Take a look about this place of mine first, before we begin our talk," said the host, cordially. "There is everything here for comfort, and a good many treasures of my own that I enjoy having in sight about me. Old photographs, you see, and programmes; and this picture of Mr. Forrest, that I think is one of the best in existence. This big chair of mine, too, is a relic of Mr. Forrest that is worth looking at. Appropriately enough, it is ornamented with these medallions of Shakespeare and Garrick, and while it is not especially a thing of beauty it is the most versatile chair that ever was made. I tip it back, so, and it is a shaving chair; press this little lever and it is like a couch; pull out this shelf and it is a writing-table, and twist it around in this way and it becomes an ideal seat for a comfortable smoke. Mr. Forrest spent a great many hours in it, I have no doubt, and I hope it gave to him as much solid comfort as it now gives to me."

"And now for the story that you have asked me to relate. I began my career on the stage at the Boston Museum in the Autumn of 1833, as the Post Boy in Speed the Plough. I was then nineteen years of age, and had passed all my days in Boston, which was the city of my birth. As was the custom in the stock companies of that period I was put through a long series of small parts to begin with. Most of the characters that I was called upon to play were bad young men, and in consequence I had a goodly share of complimentary hisses during my first season. The light comedian of our organization at that time was dear old Joseph Alfred Smith—'Gentleman Joe' we used to call him—who is now one of my most treasured comrades here at 'Springbrook.' He left the company the year after I became a member of it, and by great good luck I was chosen to fill his shoes in the 'top' parts that he had played so admirably."

"I stayed at the Museum until 1837; then, after a year in the West, I joined Mrs. M. A. Garretton's stock company at the Walnut Street Theatre, Philadelphia. I spent seven years there under 'petticoat management,' and I must say in justice to the sex that the company was as well managed as any that I ever played with. Mrs. Anna Cowell was our leading lady during five years of my stay there. She is living, as you know, and I believe that there are two other members of the company alive—but all the rest have passed away."

"From 1843 to 1848 I played at the Boston Theatre, and in that time supported many a famous star—among them being Edwin Booth and Mrs. Davenport. The next two seasons I spent at the Selwyn Theatre, Boston, with a fine company, playing chiefly the old comedies. In 1850 I joined Augustin Daly's forces in New York, and there took part in several of his splendid Shakespearean revivals. I played, by the way, in the original production of Bronson Howard's *Saratoga*. The next year I went to McVicker's Theatre, Chicago, expecting to remain for the season, but after I had been there but six weeks the disastrous fire destroyed the theatre and swept all notions of theatre-going from the minds of the people."

"I went then to the Providence Opera House and spent three years there as a member of the stock company. The most important star in whose support I played during my Providence engagement was Charlotte Cushman. At that time she received \$500 for each performance. I left Providence to join a company at Portland, Maine, and, after two years there, took to the road and spent the last years of my active career with traveling organizations. The accident that befell me in 1881 of course put an end to my usefulness on the stage. Six years later I had the good fortune to become a guest of that great actor and noble man whose portrait hangs in the place of honor on my wall—and that completes what might be called the scenario of the history of Henry L. Bascomb, play actor."

While the visitor listened to the foregoing narrative he caught a glimpse now and again of a tall soldierly figure passing to and fro across the grass-land that stretches in view of Mr. Bascomb's window. He had often noticed the figure there before, at the same hour of the day, and he had watched with no little admiration the stalwart bearing and graceful movements of the old actor whose frame bore so little mark of the age that his gray hairs proved. A keen eye too, has Joseph Daymond—an eye that perceives the beauty of cloud and tree and flower, and a heart that is young enough still to find joy in the simple delights of the outdoor world. He impresses one as a man who has, deep in his heart, a love of Nature's handiwork, and to whom, perhaps, the trees and hills sing melodies that the ears of most of us may never listen to.

The visitor had once or twice during his stay accompanied Mr. Daymond in his tramps about the estate; and, when he had bade adieu to Mr. Bascomb, he immediately joined the actor-naturalist for another ramble among the trees. Down toward the Delaware the old man led the way, pointing out a pleasing view from this and that point, stopping oftentimes to pluck a wild rose or daisy, until at length he came to a log lying in a shady cove that offered an attractive resting seat for both. The conversation had drifted, during the walk, from a discussion of the scenes about "Springbrook" to the manner of reproducing nature on the stage, and thence by easy stages to the old player's personal experiences in the theatre.

As he seated himself on the log, and drew from his pocket a well-seasoned pipe and tobacco pouch, Mr. Daymond said: "I shall be glad to tell you anything you may wish to know about myself, for THE MIRROR. The paper has done a great deal for the profession, and I, as a member of the profession, am in honor bound to do anything I may for the paper. However, it is hardly worth while to enter into a long review of my career, because most actors lives are pretty much alike—ups and downs; downs and ups. Like a crop of potatoes some have rough skins and some have smooth, but all of us belong to the same species. I spent fifty-five years on the stage, and out of my experiences during that period I will try to relate a few that may be of some interest."

"I began my public career in the year of our Lord 1845, at the town of St. John's, Newfoundland. I was then eleven years old and was engaged to play a very small and insignificant part in the company of Jane Davenport (Mrs. Lander). I had not more than a dozen words to say at each performance, but I made up for that by staring outrageously at every one else on the stage and at the people in the audience."

"In 1848, at the close of the Mexican War, I started from New Orleans with a company of four men to tour through Texas. Ours was the first dramatic company to invade that territory. Each of us was mounted on a mule. As strolling barnstormers we played wherever and whenever we could for nine months. We ended our season at Houston, with an engagement of four weeks—two performances each week—and then sold our steeds and returned to New Orleans."

"There I joined Charles Smith in the paint room of the St. Charles Theatre, as dauber; and, in my nine months' experience there, managed to pick up a fair idea of scene painting. Late in the year 1849 I went to New York and secured an engagement in the Burton Dramatic company, with which organization I played a round of tragedies. In 1852 I played George Harris in Mr. Purdy's production of *Uncle Tom's Cabin*; in 1853, was a member of Ben De Bar's company at the St. Charles, New Orleans, and in 1854 began a term at the Boston Theatre that lasted for five years. After that I played with John T. Ford for two seasons, and then took out a company of my own through the Eastern States, Canada, Newfoundland, and the West Indies. At the conclusion of this starring tour, I played an engagement with John T. Ford, which was followed by seasons at the Boston Theatre, under Jarrett and Palmer, and with Tom MacDonough, at Mobile."

"That brings me to 1857—the year in which the legitimate drama went to the dogs and the dance-halls came into popularity. Traveling companies began to operate as they

never had before, the stock companies broke up, and where there were hundreds of legitimate actors to be seen in London, the variety and vaudeville men and women were all engaged."

"Finding that the legitimate had gone to pieces so thoroughly, I went to Virginia and leased a theatre for one year. The place did not pay very well, however, as an actor does not receive the necessary training to fit him for a farm manager. Therefore, I turned my attention again to the theatre, and secured a company in the City of Washington, and for a time, after a few seasons, I was engaged at Gertrude Elliott's company, in New York."

"After that I returned to my home, where if I did not live by myself, I did at least independently and successfully. I myself bearing the expenses of my family."

"To take advantage of Mr. Forrest's generous gift to the profession, and in June of the present year I became a member of the delightful family here."

"Did I know Mr. Forrest? Ah, yes, indeed! I played with him off and on for twenty-five years—and a better man, and an easier star to play with I never encountered. His manner of teaching the business of a play was so plain and distinct that it was hardly possible for any one who paid attention not to understand. I know that some people cried out against Mr. Forrest, saying that he was harsh and inconsistent, but I must tell you emphatically that in all my long experience with him I knew of but one case when he used harshness, and then it was most deserved. With Mr. Forrest and with E. L. Davenport I always felt more at home and easier on the stage than with any other stars."

"For this delightful home and the management thereof I cannot find sufficient words of praise. It is beautiful, as you see; and it is splendidly managed as you know, and the longer you remain with us the more you will understand how deep is our appreciation of all that has been and is being done for us."

Edwin Forrest.

THE STOCK COMPANIES.

The Fall season of the stock company at the Alcazar Theatre, San Francisco, will open next Sunday. Christopher, Jr., will be the opening bill, with *The Wages of Sin* underlined. Charles King, through the courtesy of T. D. Frawley, will be a member of the company. Gertrude Foster has been re-engaged.

Lawrence Hanley's stock company will close their season at Olympia Park, St. Louis, Sept. 3. They will then open the new Coliseum at Bloomington, Ill., with a six weeks' tour of other cities to follow.

Nadine Winstan will close her engagement with the Castle Square Theatre Stock company, Boston, on Sept. 2, and open at the Imperial Theatre, St. Louis, Sept. 10, in *The Prodigal Daughter*, having been especially engaged for that play.

Lillian Andrews has signed for the character roles and grand dames with the Neill Stock company.

Charles N. Lum, after signing for next season with the Meffert Stock company, Louisville, Ky., is now spending a few weeks at his home in Columbus, O., prior to the opening of the season early in September.

Helene Douglas has joined the Shubert Stock company, Syracuse, N. Y.

Hobart Bosworth, by arrangement with R. L. Giffen, has been engaged as leading man of the Pike Opera House Stock company, Cincinnati, opening Sept. 24.

Nellie Granville is in St. Louis, taking a much needed rest, after a pleasant and successful engagement with the La Belle Park Stock company, Paducah, Ky.

Frederick Montague has signed as leading man with the Memphis, Tenn., Stock company.

Mrs. Charles P. Elliott (May Hosmer) is spending two weeks at Cape Cottage, Portland, Me., as the guest of Genevieve Reynolds, of McCullum's Stock company.

Orla Kyle has signed as leading juvenile with the Bowdoin Square Theatre Stock company, Boston, Mass.

Harry Leighton has been engaged to play leads with the stock company that is to open at Burlington, Ia., on Sept. 4.

Jessica Miner has been specially engaged to play Phyllis Lee in the production of *The Charity Ball* by the Columbia Theatre Stock company, Newark.

The Packard Exchange completed the organization last week of the stock company for the Standard Theatre, Philadelphia. Among the players engaged were Mortimer Snow, Gracie Emmett, J. William Downing, Adele Le Claire, J. W. Dean, Louis Ripley, and Herman Hirschberg for stage-manager.

ENGAGEMENTS.

David M. Murray, for The Toll Gate Inn.

Jefferson Winter, by Joseph Jefferson, to play in *The Rivals*, *Rip Van Winkle*, and *The Cricket on the Hearth*.

Colin Campbell, with Edwin Mayo.

Bert Doris, for How Smith Met Jones.

Eva Westcott, with George Monroe.

Charles Forrester, with Eugenie Blair.

Frank Sheridan, for A Young Wife.

Laura Linden, with the Waite company.

For The Choir Invisible: Wilfred Clarke, Vaughn Glaser, Joseph Holden, Lawrence Hazeltine, Herbert St. John Brennan, W. C. Riley, Edward James, Will H. Moran, Frances Hastings, Meta Maynard, Alice Hunt, Frances Golden, Harriett Gilman, Maude Claire Shaw, and Theo Carew.

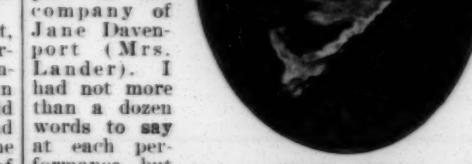
W. J. Holmes, for The Hustler.

May Ortelia, for the part of Rose in A Bunch of Keys, in which she will also do her singing specialty.

Adolph Lestina, for Children of the Ghetto.

Myrtle May has been re-engaged for Willie Collier's company, opening at the Manhattan Theatre in Mr. Smooth on Saturday night.

AMALIA SERGES.



AMALIA SERGES.



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

The Four Cohans in George M. Cohan's farce, *Running for Office*, head the bill, which includes Jones, Grant and Jones, colored comedy trio; McWatters and Tyson, comedy duo; Mortimer and Farrell, travesty duo; Ada Jones, vocalist; Hawley and Leslie, singers and dancers; Wood Sisters, comedienne; Bartemas, foot juggler; Letto and Della, comedians; Marion and Ingram, illustrated songs; Sam Fowler, trapezist; John H. Shepley, tumbloristic soloist; and the American Vitagraph. Tony Pastor makes his reappearance in a budget of new songs.

Keith's Union Square.

Ching Ling Foo, the Chinese conjurer, presents an entirely new programme this week. John C. Rice and Sally Cohen in *The Kleptomaniacs*, and Yorkie and Adams, Hebrew comedians, are prominent in the bill. The others are the three Polos, acrobats; Little Western, instrumentalist; Forrest and King, Condit and Morey, sketchists; Rixford Brothers, acrobats; Leo Carle, Maxwell and Dudley, Kelly and Adams, Fitzgibbon Trio, John Henry, Canary, and the biograph.

Palace.

Robert Downing and company present for the first time a new costume comedietta, *Paris in 1793*. The bill also includes Fields and Ward, chatty comedians; Montague and West, musical comedy duo; Hayes and Healy, comedians; Ardma O'Donnahaidh, the Irish baritone; Keeley Brothers, athletes; Jessica Duncan, operatic vocalist; Swift and Huber, musical duo; Emil Cherrier, humorist; Joe Goetz, globe juggler; Kline and Clifton, acrobatic comedy duo, and the art views.

Proctor's.

James Thornton, the comedian, heads the bill, which includes Farnum and Seymour, acrobatic comedians; Charles M. Seay and Josin Simon in *Little Sunshine*; H. V. Fitzgerald, the American Frogoli; A. D. Robbins, bicyclist; Tennis Trio, club experts; Walz and Ardell, comedy duo; Jessie Miller, cornetist; West and Williams, Irish farceurs; Harry G. Castle, humorist; the Lorraines, grotesque sketch; Dan McCarthy, boy tenor; Hal Stephens, musical expert, and the art views.

Casino Roof-Garden.

"Jazz" Dandy makes his first appearance on this roof in a repertoire of new parodies. The others are Ella Chapman, banjo comedienne; W. H. Sloan, Gilbert Gregory, William English, Sig. Ricci, Ruth White, Christine Blessing, the Barancos, Little Elsie, Annabelle Moore, Gladys Van, Hattie Welles, and Beanie Seymour. The burlesques, *The Maid in the Moon* and *Way Up East*, and the ballets are retained.

Hammerstein's Venetian Terrace.

The bill includes Morris' trained ponies; Three Fortuni Brothers, comedy acrobats; Galletti's monkeys; Johnson Brothers, bicyclists; Artie Hall, singer of coon songs; Drawee, juggler; Three Rio Brothers, ring performers; O'Brien and Havel, comedy duo; Mlle. Barthe, dancer; Herbert's dogs; Couture Brothers, acrobats, and Gertrude Rutledge, vocalist.

Aerial Magnolia Grove.

Kitty Loftus, the English comedienne, makes her American debut here and heads a bill which includes Maggie Cline, Marie Dressler, the Sisters Hawthorne, Polk and Collins, Ethel Levey, the Hawaiian Queens, Elliott and Allene, the Van Aukens, Mlle. Lotty, Beaumont Sisters, Tiller Troupe, Bruno and Gerhuse, Toubey and Mack, Sisters Ronay, Sisters Bell, Walton's monkeys, Erna's dogs, La Petite Adelaide, and Marwig and Solomon's ballet, *The Three Lovers*.

Madison Square Roof-Garden.

The bill includes Marguerite Sylva, vocalist; Frank Bush, comedian and mimic; the three Wilson Brothers, acrobats; O'Brien and Buckley, musical comedians; Eleanor Sisters, Williamson and Stone, Hawthay's monkeys, Georgia Lingard, and others.

Grand Central Palace.

The bill includes Harry Leclair, Rosa and Harte, Farrell and Taylor, Julian Rose, Daly and Devere, the Passparts, Annie Morris, and the vitagraph.

THE BURLESQUE HOUSES.

LONDON.—The French Folly company opened the season Saturday, remaining this week. The bill offers two burlesques and olio with Sadie Probert, the Grimes, Griffin and Barrett, Sisters West, and Rastus and Banks. Next week, *The City Sports*.

MINER'S EIGHTH AVENUE.—Tom McIntosh's *A Hot Old Time in Dixie* remains this week. The Rents-Santley company follows.

COLUMBUS.—Mlle. Seaga's company is the attraction.

OLYMPIC.—Sam T. Jack's company reopened this house Saturday, remaining this week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Ching Ling Foo and his company of clever Celestials remained and drew crowds that taxed the capacity afternoon and evening. Every seat was occupied most of the time and many people stood at the back of each floor. The wonderful Chinaman completely mystified his audiences, and he revived the big bowl trick to tremendous applause. The tiny Chinese child, that we saw when Ching first appeared, was again on view and made an immense hit by attempts to sing popular American songs. Mr. and Mrs. Sydney Drew presented their familiar farce, *When Two Hearts Are Won*, and scored their usual laughing success. O'Brien and Havel got a nice reception and made the customary triumph in their clever act, which runs better than ever. Calcedo did his astonishing slack wire act to great applause, and proved again that he has no peers in his line of work. George C. Davis rattled off his congenial Irish monologue

with good results, which might be still better were he to cut the time worn alleged "improvised" song. The Angela Sisters sang and wailed sweetly. Rice and Daly put in a hopeful German comedy act. Amorita danced skillfully, and Carr and Jordan contributed their comedy sketch. In the bill were also the Forde, Hunting Trio, the Collops, Doll and Burden, the stereopticon. The biograph continued to the usual enthusiasm.

TONY PASTOR'S. Eva Williams and Jack Tucker presented a new version of their sketch, *Skinner's Finish*, written for them by George Taggart, and it scored an immediate, decided and deserved success. What was before simply a vaudeville skit has been transformed by the deft and facile pen of Mr. Taggart into a consistent little play of low life, with the characters clearly drawn, and carefully embellished with quaint dialogue and natural comedy business. In the new version Mary Ellen is discovered, awaiting the arrival of Skinner, who has promised to come to see her. A young man enters, who tries to sell her some sort of patent medicine, explaining its virtues in a long, rambling, disconnected talk, which freezes him out with a choice collection of slang phrases. A letter is then delivered telling her of Skinner's death. The old scene with the supposed undertaker follows. This is a gem in its way and it was a wise idea to retain it. When Miss Williams left the stage Mr. Tucker did his well-known imitations, which, however, he has newly arranged, and he presents them in a more consistent way than before. As he finishes she returns, dressed in her best, with a wonderful hat, made from a whole chicken. There is a noise at the door and Skinner rushes in. It is needless to say that she is delighted, and her cup of happiness is filled when he produces from under his coat a bunch of flowers. While they are talking a policeman comes in and arrests Skinner on a charge of stealing the flowers. As he is led away the lights are dimmed and as the moonlight streams through the window the poor little girl falls sobbing over her flowers while the curtain falls. The acting of the very clever team left nothing to be desired. Miss Williams is the only woman on the stage who can impersonate the funny serious little creatures drawn and written by the late lamented Mike Wolf, who understood thoroughly the humor and pathos of life among the lowly. She struck a genuine note of pathos at the end of the little sketch, and the response from the audience left no doubt as to her hit. Mr. Tucker played his three parts equally well. He was appropriately flip as the agent, properly doleful as the undertaker, and gave the true twist to the character of Skinner. The new sketch is a success, and Williams and Tucker and Mr. Taggart are to be congratulated on the success of their joint efforts. The Nawns were seen in *The Politician*, in which they scored as usual. The Tobins made a hit in their very refined musical act, *Blanche Ring*, who is very blithe and cheerful, and apparently possessed of much more brains than the average soubrette, sang several original arrangements of popular songs with great success. She has a great deal of magnetism and an attractive stage presence, and her hit was of the large variety. Mlle. Alexandra Martens and Nellie Hanlon were applauded for some fine exhibitions of rifle shooting. Keno, Welch and Melrose won a good many laughs with their acrobatic comedy act, which is an improvement on the old Keno and Welch turn. Others who scored hits were Terry and Lambert, Adams, Casey and Howard, Ada Jones, Amann and Hartley, Finn and Finn, Howard Thurston, Fostelle and Emmett, Otto Johnson, and the American Vitagraph.

PROCTOR'S.—Mr. and Mrs. Arthur Sidman presented Mr. Sidman's charming little sketch, *Hack Home*, to their accustomed cordial reception. Our stage has no qualiter, truer, more delightful character study than *Hack Home*. The portrait of the old up-State postmaster, and Mr. Sidman's picture of the city girl visitor is a most winsome and captivating ingenu performance. These fine players, by the infinite thought and patient care bestowed upon every line, each bit of business and each accessory, have brought to vaudeville a fineness of realism unexcelled on any stage. Canfield and Carleton made their regulation uproarious hit in the immensely ridiculous operatic travesty that never fails to score and the inimitable encore in one. Miss Carleton's pretty dress was a decided improvement upon the stagey costume she used to wear. Anna Wilks, a pretty little girl with a fresh, sweet voice, sang three songs with most pronounced success, scoring a decided hit. Reno and Richards were favorites in their comedy acrobatics; Hayes and Healy made their usual laughing success; and Anna Whitney got hearty applause for her good singing and clever talk. In the bill were also Joe Goetz, Mack and Daly, Sisters Valmore, Evans and White, Edward J. Boyle, Kit Koster, Flakowski, Fred Watson's piano dexterity, and the stereopticon. Business was excellent.

PALACE.—McIntyre and Heath led the list, presenting *The New Recruit* and scoring all kinds of hits in their quality humorous negro impersonations. The people never weary of enjoying the work of these excellent comedians, and their reception last week was most cordial. Mlle. Azara made her debut in a variation of the Mitzi Chromos idea shown by Mlle. Lotty. The act was worked nicely and went well, although not as smoothly as it might. Farnum and Seymour contributed good acrobatic comedy with frequent reminiscences of Caron and Herbert. The Patterson Brothers made their hit on the horizontal bars. H. V. Fitzgerald offered a clever change act in *La Fregoli* and got lots of applause. Paxton and Jerome showed a very pretty illustrated song act, Lillian Jerome standing in a brilliantly lighted recess in the screen instead of in outer darkness as is common in this line. Her best song was "My Little Georgia Rose," which had very fine pictures. In the bill were also Mathieu, Anna Lounborg, Knox Wilson, Military Trio, De Witt and Tourjee, the Lorraines, and the stereopticon.

CASINO ROOF-GARDEN.—Maude Courtney, besides the old songs, sang the Sunday World's new song, "In the Shadow of the Carolina Hills," and started it on the way to popularity. Bessie Seymour, a newcomer, sang coon songs in imitation of the real Southern negro with instant success. She has an excellent voice and is a fine character delineator. Others were Deas and Wilson, Barranco Troupe, Signor Ricci, Gladys Van, Annabelle Moore, Sloan and Gregory, Little Elsie, Ruth White, Hattie Welles, Christine Blessing, and William English. The burlesques, *The Maid in the Moon* and *Way Up East*, were continued and business was excellent.

AERIAL MAGNOLIA GROVE.—Marie Dressler came forward as a roof entertainer and met with an enthusiastic reception. The Van Aukens returned, and so did the Beaumont Sisters, both

with success, and Montgomery and Stone won applause for their cake-walk act. Harding and Ah Kid's line acrobatics and pantomime were high in favor, while Mlle. Olive scored excellently in her dainty juggling. The headliners, all favorites, were Maggie Cline, Hawthorne, Sisters, Ronay Sisters, La Petite Adelaide, Sisters Bell, Rafael and Carmelita, Tiller Quartette, Bruno and Gerhuse, the Hawaiian Queens, Manhattan Trio, Carl Marwig's ballet, Walton's monkeys, and Mlle. Erna's dogs. Business was big.

HAMMERSTEIN'S VENETIAN TERRACE.—There were few changes from the excellent programme of the week previous. The audiences, despite the cool nights, were large and enthusiastic. Artie Hall, the Georgia coon shouter, continued in well deserved popular favor. Roncoe's animal circus afforded much amusement, as did also the Three Fortuni Brothers in their grotesque acrobatic specialty. A trio of special favorites whose acts are always enjoyable, were Catharina Marthe in her artistic dances, Gaudier with his marvelous horse, and magnetic Belle Davis with her peckaninnies. The bill also included Brenda and Brown, the expert club swingers; Johnson Brothers, bicyclists; Rio Brothers, trapeze performers; Galletti's monkeys; Drawee, juggler, and the King-Ners in their balancing act.

GRAND CENTRAL PALACE ROOF-GARDEN.—Rosa and Harte, with their unique act and their Dutch peckaninnies made a four-act hit. Harry Leclair was again a favorite. Barton and Ashley scored well in their sketch; Bryant and Saville offered their quaint musical act; Harry Thomson contributed his clever monologue, Eleanor Falk sang fetchingly; and Gracey and Burnett amused in their comedy turn. The vitagraph and Robert Becker's harmoniums were features. The attendance was large.

MADISON SQUARE ROOF-GARDEN.—Zelma Rawlston was the chief attraction and won prodigious applause by her capital songs and lightning changes. Frank Bush offered his old familiar specialty to the old familiar approval. Barton and Eckhoff presented a good musical act. John Lerner held over with added success, and Pearl Light sang. Others were Belle Hathaway, Flatow and Dunn, Frank O'Brien, and Isham's octocorns. Business continued good.

The Burlesque Houses.

MINER'S EIGHTH AVENUE.—Tom McIntosh, in *A Hot Old Time in Dixie* opened the season Aug. 25. The comedy is by Gusie L. Davis and Tom McIntosh. The plot is liable to be overlooked, but that does not spoil the fun. The cast is Ethiopian throughout, owned, controlled, and managed by negroes. Tom McIntosh made the hit, and kept the audience in roars of laughter. He was ably assisted by Tom Brown, who did a clever bit of work as the Chinaman with the rag-time clock; Madge Taylor, Mrs. McIntosh, Bob Slater, Sidney Perrin, S. H. Dudley, and Walter Robertson. The olio showed Perrin and Dudley, who need some better material, but went well. Pearl Woods, the contortionist and dancer; Mr. and Mrs. McIntosh, Tom Brown, Deas and Wilson, and Gusie L. Davis, assisted by Mrs. Davis, in illustrated songs of his own composing. This last act was spoiled by the boisterous Saturday night gallery, who, in no mood for pathos, deliberately broke up the turn. The house was packed to suffocation. The bill continues this week.

MARSHALL WILDER DOWNS DOWNS.

T. Nelson Downs, "the King of Koina," has made a conspicuous success in London and has been performing before princes, dukes, earls and all sorts of great persons. It looks as if he had come to think there wasn't royalty enough in his title, "King of Koina," for in his advertisement in the last issue of the *Mahatma* Mr. Downs called himself "Entertainer of Princes and Prince of Entertainers."

Now when Marshall P. Wilder saw all this he waxed very wrath, for the line, "Prince of Entertainers and Entertainer of Princes," is his copyrighted title, bestowed upon him some ten years since by ex-President Grover Cleveland. Moreover, Mr. Downs, in the announcement, had lamented the fact that certain persons should be guilty of stealing his ideas and methods.

So, taking his typewriter in hand, Mr. Wilder dashed off a courteous but firm note to Mr. Downs, craving an explanatory reply, which is awaited with interest.

CISSE LOFTUS TO MARRY.

Cissie Loftus, the charming mimic who is rehearsing with Weber and Fields' Stock company for next season, will be married on December 1 to Herbert Stewart Stone, the publisher of Chicago, who is a son of Melville E. Stone. Miss Loftus blushing admitted the fact to a *Minnon* man on Saturday last at her apartments in the Vendome.

"I have known Mr. Stone for several years," she said, "and it was during my recent engagement at the Masonic Temple in Chicago that we became engaged. I shall retire from the stage after my marriage, but will appear at Weber and Fields' for several weeks before the event. My contract is for a year, but I guess they will release me."

This will be Miss Loftus' second marriage. She was recently divorced from Justin Huntley, to whom she was married at sixteen. She is now twenty-two years of age.

ORPHEUM IN NO DEAL.

One of the New York papers a few days ago published the information that the new management of Koster and Bial's had arranged a deal with the Orpheum circuit by which the Thirty-fourth Street house would become the head house of the circuit and that the attractions secured in Europe for Koster and Bial's would all be seen in the Orpheum houses. It was learned yesterday from the best authority that no such arrangement has been made. The Orpheum houses are perfectly independent and have no connection with any theatre in New York. If the novelties at Koster and Bial's next season are good attractions they will probably in the usual course of business be offered time at the Orpheum people, but there is no obligation on the Orpheum people to take everybody that comes over.

PINOVER AT WEBER AND FIELDS'.

Irrving E. Pinover has been appointed business manager of Weber and Fields' Broadway Music Hall, replacing L. C. Teiler, who has held the position since the house opened. Mr. Pinover has been dramatic editor of the New York *Journal* for some time past, and has an extensive acquaintance among newspaper and theatrical people. He is energetic, affable, capable and courteous, and in spite of the fact that he is probably the youngest man holding a position of such importance in the world, he will undoubtedly fill it to the entire satisfaction of his employers.

THE DEWEY REOPENS.

The Dewey Theatre opened its second season on Saturday evening last, with the Victoria Burlesques as the attraction. The bill contained the usual burlesques and specialties and pleased the large crowd which attended the opening. The house has been renovated and improved in several ways. The entire front has been painted a rich, dark red, and a new iron awning, surmounted by an electric sign, has been built. A long list of popular combinations has been booked, and Manager Kraus looks for a successful season.

ZELMA RAWLSTON TO SAIL.

Zelma Rawlston will sail for London on Saturday, Sept. 2, on the steamship *Meaba*, which will leave Pier 23, North River, foot of Houston Street, at 8:30 a.m. As Miss Rawlston has a large number of personal friends, there will undoubtedly be a big crowd on hand to bid her bon voyage and extend their best wishes for her success in England. She begins an engagement at the Tivoli Music Hall on Sept. 18.

AN OBSERVANT TRAVELER.



Joseph Hart, the comedian, who is a typical Yankee, and never allows anything of interest to escape his observation, returned from Europe a few days ago. He dropped in at *The Minon* office and rattled off his impressions of European theatrical matters in the brisk, breezy style for which he is famous.

"I left here with my wife and sister-in-law, Fleurette, on June 13," said Mr. Hart, "and we arrived on the other side after an uneventful trip. I stacked up against a typical British Customs officer, who was anxious to know if I had brought any cigars along. I told him I had about two hundred, and he seemed pleased, as he said I would have to pay duty on them. I gently explained that my cigar dealer had told me there would be no duty to pay, whereupon he assumed all the dignity possible and made out a receipt, requesting me to fork over ten shillings. When I looked at the receipt it was for four shillings, so I suppose the other six went to cure his wounded dignity."

"Did you visit the music halls in London?" "Oh, yes; we went to nearly all of them. At the Empire, Palace, and Alhambra, where they engage acts exclusively, the performances are very fine. There are so many acts in the bills that each one is allowed only a few minutes to 'make good.' Even the headliners are allowed only two songs, and I have seen acts costing \$250 opening the bill. As far as I could see, the legitimate sketches, so popular here, would stand no chance there. A good thirty-minute American farcette would have to be slashed into a ten-minute hurry-up-and-get-off act, so as to fit into the time-table. The Londoners would not stand for anything long drawn out. The ballet at the Empire is a gorgeous affair and cost \$60,000 to put on. The big hits at the Alhambra when I was there were made by Rudinoff, Charles T. Aldrich and Ed. Latell. The Palace is the place for American acts. The patrons of the house seem to crave them and old Mr. Morton supplies the demand. T. Nelson Downs and his coins, and Ritchie, the bicyclist, are prime favorites there. The biograph is still the feature of the bill, and has proven an immensely profitable booking. I understand it costs the house only \$80 a week, and it draws a great deal more than that, as people come in just to see it and go out again as soon as the next act comes on. The interest is kept up because the pictures are changed constantly, and big events, such as the Derby race, are shown on the screen on the evening of the day on which they take place. The Pavilion, Tivoli, and Oxford are the syndicate halls. The artists are generally engaged for all three, and go from one to the other in cab. There are usually twenty-five acts on the bill at each of these houses, and many of the performers are allowed only one song. There is no killing of time. It's a case of 'on and off,' and the Lord help you if your one song isn't in the 'peach' class. Edgar Atchison-Ely has made a ten-strike. He was re-engaged after the first night. Harry Gilfoil opened in his Baron Chevalier make-up from *A Stranger in New York*, but changed to a dress suit the second night, and since then has been the real thing in the hit line."

"Did you see anything of interest at the regular theatres?" "Lots of things. The Belle of New York is still the talk of London, and it looks as if it would run forever. Edward J. Connolly, who is playing Dan Daly's part, has become a red-hot favorite. He has won his way by hard, conscientious work, and deserves every bit of the success he has made. I saw people in the audience nudge each other when he came on, and they all grinned in anticipation of the pleasure they knew he would afford. He has offers for pantomime and other work, and will probably make a big name for himself over there. James Sullivan as the polite lunatic has become a popular idol, and his quaintness and originality have caused unlimited comment. As he has not a single musical number, his success is all the more remarkable. Frank Lawton is another fortunate member of the company. He has been commanded to appear twice before the Prince. He has engagements booked ahead on the Continent, and will probably remain abroad for several years. Edna May's wonderful vogue continues. They say that a big syndicate may star her in a musical comedy when her Belle of New York contract ends. The management of the Belle did a nice thing, I thought, on Derby Day, and on the occasion of the international college games, when they omitted matinee performances in order that the players might enjoy the sports."

"We went to a professional matinee of a new review called *Pot Pourri*, in which Nellie Farren's son made a big hit. I think he will be a second Fred Leslie. His name on the bills is Farren Soutar. Nat Goodwin in *An American Citizen* was a big success, and could easily have stayed a year. De Wolf Hopper has made a bull's-eye hit, and is drawing big houses. The two most talked-of plays in London are *The Gay Lord Quex*, and *The Tyranny of Tears*, and you can't get seats for either less than two or three weeks in advance. The Lady from Ostend, shown here by Augustin Daly as Number Nine, is a great comedy hit, as is also *The Manoeuvres of Jane*, which ought to make a success on this side. A Runaway Girl is in her second year, and is made more attractive by reason of the fine work of a comedian named Edward Payne. *The Wild Rab* hit, now running at the Criterion, doesn't amount to much."

"Did you hear any new songs of any account?" "No. Marie Lloyd has a pretty fair one, called 'Hulloa, Hulloa,' and someone else is singing a ditty called 'Oh, Hy, But She Bumps Just a Little Bit.' Those are about the only ones that are talked about, except the songs from *The Belle*, which are very popular. The latest American song to catch on is 'Hello, Ma Baby,' sung by the Hengler Sisters."

"Anything else interesting in London?" "Yes; there's *Savage Africa*, an immense spectacle at Earl's Court. They have real horses, which ford rivers of real water, and innumerable surprises, including a set of scenery which moves like a panorama, and which must be at least three hundred feet long. The show at the Hotel Cecil is one of the most interesting things in London. The American bar keeps open late and it is a regular meeting place for the American performers. They also gather at the Hotel Provance in large numbers. Leicester Square is

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JOHN C. RICE — AND — SALLY COHEN

In THE KLEPTOMANIACS,

By HERBERT HALL WINSLOW.

Tremendous success in Philadelphia.

"John C. Rice and Sally Cohen, falling in line with the demand for new business, dropped their old act and appeared in a new sketch, entitled The Kleptomaniacs, which is replete with bright dialogue and funny situations." — Phil. Star.

"The headliners in the bill were John C. Rice and Sally Cohen, who gave a new farcelet, called The Kleptomaniacs, with success. Rice does not vary much in his methods; but he is expert in the requirements of touch-and-go farce-acting, and scores every point attempted. He and the sprightly Miss Cohen work well together; and they are always welcome visitors to the Eighth street house." — Phil. Star.

Vaudeville—Keith's.

"One would scarcely expect much mirth to center around a dentist's chair, but John Rice has managed to extract more fun than teeth from it in his farce, The Kleptomaniacs, witnessed at Keith's yesterday. This clever comedian, who is perhaps the best farceur on the vaudeville stage today, certainly filled his audiences full of laughing gas, and the little skit, as befits a dental sketch, should prove to be a very drawing affair. With toothache and a peri-green plug hat Mr. Rice has mixed up an episode of a stolen watch in a ludicrous romance that is without a moral, but for the crimina-

teachings of which we will not hold the facetious and mimetic Mr. Rice too seriously responsible." — Phila. Record.

"The Kleptomaniacs is a sketch which introduces the merry pair, John C. Rice and Sally Cohen, who certainly have a right to call themselves the shining lights of vaudeville." The action of the little piece takes place in the office of a female dentist, Bessie Thorne, to which Jack Hollister goes for the purpose of having a tooth pulled. Mr. Rice is one of the best light comedians, while Miss Cohen is quite clever in her way, and the sketch proved one of the most enjoyable seen at Keith's in a long time." — Phila. Bulletin.

The Bill at Keith's.

"With the heat almost unbearable in the streets yesterday the temperature in Keith's made the enjoyment of the performance a comfort; while those on the outside were mopping their brows those inside were hardly moving a fan. John C. Rice and Sally Cohen proved warm favorites in their new farce, The Kleptomaniacs, in which the former is well suited as the unabashed man of the world and the latter as a pert little puller of teeth. There is considerable of a clever nature in the comedy and the pair succeed in extracting all the fun there is in the short time they are on the stage. A

toothache and a watch are the principal ingredients of The Kleptomaniacs. Rice as Jack Hollister inadvertently secures the watch of a fair dentist, Bessie Thorne, and while in her office, where he has gone to have an aching tooth removed, she discovers her property and suspects him of being a kleptomaniac. Then while he is under the influence of gas in the dentist's chair she quietly removes his timepiece. Then the tables are turned and the following situations, until the matter is straightened out, are extremely amusing. Both were extended several encores." — Phila. Call.

"Rice and Cohen appeared in an amusing sketch entitled The Kleptomaniacs. It was filled with bright comedy which was well taken care of by Mr. Rice, who is one of the most artistic light comedians of the day, and it afforded Miss Cohen opportunities to display her musical and terpsichorean abilities." — Phila. Inquirer.

"John C. Rice and Sally Cohen presented one of the best comedy sketches ever seen at Keith's. It is called The Kleptomaniac, and the scene is a dentist's office, where a female dentist (Miss Cohen) is practicing her profession, with Mr. Rice as a patient. There is lively humor from start to finish, particularly when doctor and patient imagine each that the other is afflicted with kleptomania." — Phila. Press.

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Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS.

ALAN DALE, New York Journal, March 8, 1899:—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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which occupies sixteen

minutes, scored splendidly at the Summer parks, with which he has filled ten weeks.

It is said that Ida Van Sicien will return to the vaudeville stage next season with Harry Lacy.

Frank J. Wesson and Lottie Walters have been engaged for Ray's A Hot Old Time Co.

VAUDEVILLE PERFORMERS' DATES.

Angela Sisters—Keith's, Phila., Aug. 28-29.
ATCHISON-ELLY, EDGAR—Tivoli Music Hall, London, England—Indefinite.
 Aimee—Chicago Ferris Wheel Pk., Aug. 27-28.
 Adelaide, La Petite—N. Y. Roof, July 10-2.
 Adams Brothers Co.—Atlantic City, N. J., June 19-2.
 Albertus and Bartram—Alhambra Theatre, London, England, Aug. 14 Sept. 23.
 Am. Mile—Athletic Pk., New Orleans, Aug. 28-30.
 Art Children—Sans Souci Pk., Chicago, Aug. 28-29.
 Armstrong, Harry—Ferris Wheel Pk., Chicago, Aug. 28-29.
 Armante Patte, Mile.—Havlin's, St. Louis, Aug. 28-29.
 Amber, Maud—Theatre Francaise, Montreal, Canada, Aug. 28-29.
 Abasco Brothers—Cook O. H., Rochester, Aug. 28-29.
 Bogart and O'Brien—Exposition, Toronto, Canada, Aug. 28-29.
 Bruno and Gehrue—N. Y. Roof, July 10-2.
 Bartho—Victoria Roof, N. Y., July 10-2.
 Barry and Bannan—Altoona, Pa., Aug. 28-29.
 Bachelor's Club—Keith's, Prov., R. I., Aug. 28-29.
 Burton, H. B. and Co.—Sam. T. Jack's, Chicago, Aug. 28-29.
 Bush, Frank—Madison Sq. Roof, N. Y., Aug. 21-2.
 Beaumont Sisters—N. Y. Roof, Aug. 21-2.
 Bowser, Charles—Keith's, Prov., Aug. 28-29.
 Baker, Peter—Havlin's, St. Louis, Aug. 28-29.
 Bartlett and May—Masonic Roof, Chicago, Aug. 28-29.
 Barry, Mr. and Mrs. Jimmie—Chicago O. H., Aug. 28-29.
 Burgess, Neil, and Co.—Olympic, Chicago, Aug. 28-29.
 Benkhart and Adler—Haymarket, Chicago, Aug. 28-29.
 Baranco, The—Casino Roof, N. Y., Aug. 28-29.
 Blessing, Christine—Casino Roof, N. Y., Aug. 28-29.
 Bell Sisters—N. Y. Roof, Aug. 28-29.
 Berger, Anna Teresa—Garden, Cleveland, Aug. 28-29.
 Bright Brothers—Keith's, Prov., R. I., Aug. 28-29.
 Burto—Pottstown, Pa., Aug. 28-29.
 Brennan, John E.—Park, Yonkers—Indefinite.
 Bartelmas—Pastor's, N. Y., Aug. 28-29.
 Clivette—Royal Theatre, Birmingham, England—Indefinite.
 Couture Brothers—Combination Pk., Medford, Mass., Aug. 21-2.
 Coghlan, Rose—Haymarket, Chicago, Aug. 28-29.
 Cressy and Dayne—Minerva Pk., Columbus, Aug. 28-29.
 Caicedo—Keith's, Phila., Aug. 28-29.
 Cline, Maggie—N. Y. Roof, Aug. 14-2.
 Ching Ling Foo—Keith's, N. Y., Aug. 14-2.
 Colby, The—Keith's, Phila., Aug. 28-29.
 Conway and Staats—Celeron Pk., Jamestown, N. Y., Aug. 28-29.
 Colsons, Four—Pastor's, N. Y., Aug. 28-29.
 Chevriell—Palace, N. Y., Aug. 28-29.
 Castle, Harry—Proctor's, N. Y., Aug. 28-29.
 Carle, Leo—Keith's, N. Y., Aug. 28-29.
 Canary—Keith's, N. Y., Aug. 28-29.
 Condit and Morry—Keith's, N. Y., Aug. 28-29.
 Chapman, Ella—Casino Roof, N. Y., Aug. 28-29.
 Campbell and Fletcher—Olympic, Chicago, Aug. 28-29.
 Clarice and Clayton—Masonic Roof, Chicago, Aug. 28-29.
 Cassidy, Mabel—Ferris Wheel Pk., Chicago, Aug. 28-29.
 Courtney, Maud—Lagoon, Cin. O., Aug. 27-28.
 Coakley and Husted—Keith's, Phila., Aug. 28-29.
 Donovans, The—Oleantany Pk., Columbus, Aug. 28-29.
 Drew, Mr. and Mrs. Sidney—Keith's, Phila., Aug. 28-29.
 Davis, Geo. C.—Keith's, Phila., Aug. 28-29.
 Doll and Burden—Keith's, Phila., Aug. 28-29.
 Dressler, Marie—N. Y. Roof, Aug. 21-2.
 Drawee, Mons.—Victoria Roof, N. Y., Aug. 14-2.
 Darrow, Mr. and Mrs. Stuart—Minerva Pk., Columbus, Aug. 28-29.
 Downs, T. Nelson—Rorache's, Vienna, 1-30.
 Demoras, The—Keith's, Boston, Aug. 28-29.
 Dawson, The Three—Garden, Cleveland, Aug. 28-29.
 Dandy, Jess—Brighton Beach, N. Y., Aug. 28-29.
 Daly and Devere—Grand Central Roof, N. Y., Aug. 28-29.
 Downing, Robert—Palace, N. Y., Aug. 28-29.
 Duncan, Jessica—Palace, N. Y., Aug. 28-29.
 Darktown Trio—Haymarket, Chicago, Aug. 28-29.
 Dixon, Bowers and Dixon—Olympic, Chicago, Aug. 28-29.
 Davison, Abbott—Olympic, Chicago, Aug. 28-29.
 De Bac, Willie—Forest Pk. Highlands, St. Louis, Aug. 28-29.
 De Forrest and Boyd—Keith's, Phila., Aug. 28-29.
 Dupree, Minnie—Keith's, Boston, Aug. 28-29.
 De Haven and Maie—Cook O. H., Rochester, Aug. 28-29.
 Dolan and Lenhart—Cook O. H., Rochester, Aug. 28-29.
 Erna, Mile.—N. Y. Roof, Aug. 14-2.
 Elliott and Allene—N. Y. Roof, Aug. 28-29.
 English, W.—Casino Roof, N. Y., Aug. 28-29.
 Eytling, Rose—Chicago O. H., Aug. 28-29.
 Emmons, Emerson and Emmons—Chicago O. H., Aug. 28-29.
 Everett Trio—Keith's, Phila., Aug. 28-29.
 Emerson and Omega—Keith's, Boston, Aug. 28-29.
 Eldred, Gordon—Keith's, Boston, Aug. 28-29.
 Frencelli and Lewis—Celeron Pk., Jamestown, N. Y., Aug. 28-29.
 French, Henri—Shen's, Buffalo, Aug. 28-29.
 Fortunat, Three Bros.—Victoria Roof, N. Y., July 31-2.
 Farrells, The—Sans Souci Pk., Chicago, Aug. 28-29.
 Foster and Williams—Oleantany Pk., Columbus, Aug. 28-29.
 Favor and Sinclair—Shen's, Buffalo, Aug. 28-29.
 Fitzgerald, H. V.—Proctor's, N. Y., Aug. 28-29.
 Flalkowsky—Cook O. H., Rochester, Aug. 28-29.
 Fitzgibbon Trio—Keith's, N. Y., Aug. 28-29.
 Ford and Francis—Athletic Pk., New Orleans, Aug. 27-28.
 Flora, Mile.—Minerva Pk., Columbus, Aug. 28-29.
 Fonti Bros.—Keith's, Prov., R. I., Aug. 28-29.
 Fowler, Sam—Pastor's, N. Y., Aug. 28-29.
 Farrell and Taylor—Grand Central Roof, N. Y., Aug. 28-29.
 Fields and Ward—Palace, N. Y., Aug. 28-29.
 Farnum and Seymour—Proctor's, N. Y., Aug. 28-29.
 Forest and King—Keith's, N. Y., Aug. 28-29.
 Fagan and Byron—Haymarket, Chicago, Aug. 28-29.
 Florine, Mile.—Ferris Wheel Pk., Chicago, Aug. 28-29.
 Fauvette Sisters—Chutes Pk., Chicago, Aug. 28-29.
 Francholi Sisters—N. Y. Roof, Aug. 28-29.
 Friend and Van Sicken—Keith's, Boston, Aug. 28-29.
 Floresces, Four—Electric Pk., Baltimore, Aug. 28-29.
 Goldin, Horace—Havlin's, St. Louis, Aug. 28-29.
 Goetz, Joe—Palace, N. Y., Aug. 28-29.
 Goggin and Davis—Prov., R. I., Aug. 28-29.
 Gavin and Platt—Lindenwald, Hamilton, O., Aug. 28-29.
 Galletti—Victoria Roof, N. Y., July 10-2.
 Garrison, The—England—Indefinite.
 Gaylor and Graff—South Framingham, Mass., Aug. 28-29.
 Golden, Geo. Fuller—Garden Theatre, Cleveland, Aug. 28-29.
 Grover, Leonard, Jr., and Co.—Brighton Beach, N. Y., Aug. 28-29.
 Gregory, Gilbert—Casino Roof, N. Y., Aug. 28-29.
 Glissandos, Three—Havlin's, St. Louis, Aug. 28-29.
 Grapewin and Chance—Keith's, Phila., Aug. 28-29.
 Greville, Marie—Electric Pk., Baltimore, Aug. 28-29.
 Hawaiians, The—N. Y. Roof, Aug. 14-2.
 Hines and Remington—Howard, Boston, Aug. 28-29.
 Hanson and Nelson—Olympic, Chicago, Aug. 28-29.
 Harty, John R.—Oleantany Pk., Columbus, O., Aug. 27-28.
 Howard and Bland—Keith's, Prov., R. I., Aug. 28-29.
 Hawthorne Sisters—N. Y. Roof, N. Y., Aug. 1-2.
 Howe and Edwards—Keith's, Prov., R. I., Aug. 28-29.
 Hall, Artie—Victoria Roof, N. Y., Aug. 14-2.
 Herbert, Prof.—Victoria Roof, N. Y., Aug. 28-29.
 Hunting Trio—Keith's, Phila., Aug. 28-29.
 Hayes and Healy—Palace, N. Y., Aug. 28-29.
 Harding and Ah Sid—Brighton Beach, N. Y., Aug. 28-29.
 Hyatt Sisters—Olympic, Chicago, Aug. 28-29.
 Harris and Fields—Athletic Pk., New Orleans, Aug. 27-28.
 Herrmann, Adelaide—Shen's, Buffalo, Aug. 28-29.
 Hawley and Leslie—Pastor's, N. Y., Aug. 28-29.
 Healy, John—Keith's, N. Y., Aug. 28-29.
 Hawk Trio—Olympic, Chicago, Aug. 28-29.
 Herbert and Willig—Masonic Roof, Chicago, Aug. 28-29.
 Hollenback—Sans Souci Pk., Chicago, Aug. 28-29.
 Howe, Wall and Walters—Suburban Pk., St. Louis, Aug. 28-29.

Hart and De Mar—Keith's, Boston, Aug. 28-29.
 Jones, Ada—Pastor's, N. Y., Aug. 21-2.
 Jones and Sutton—Cuba Theatre, Havana, Cuba—Indefinite.
 Johnson Bros.—Victoria Roof, N. Y., July 10-2.
 Jones, Grant and Jones—Pastor's, N. Y., Aug. 28-29.
 Jeomore and Lillian—Chutes Pk., Chicago, Aug. 28-29.
 Judge-Todd Family—Shen's, Buffalo, Aug. 28-29.
 Johnson and Dean—Cook O. H., Rochester, Aug. 28-29.
 Knoll and McNeill—Detroit, Mich., Aug. 21-2.
 Kelly and Ashby—Garden, Cleveland, Aug. 28-29.
 Kelly and Adams—Keith's, N. Y., Aug. 28-29.
 Korns, The—Keith's, Phila., Aug. 28-29.
 Kruger, Jacques—Chicago O. H., Aug. 28-29.
 Kelly and Violette—Keith's, Prov., R. I., Aug. 28-29.
 King, Charles—Sandusky, O., Aug. 27-28.
 Kolb and Dill—Lake Pk., Mansfield, O., Aug. 28-29.
 Keeley Bros.—Palace, N. Y., Aug. 28-29.
 Kline and Clifton—Palace, N. Y., Aug. 28-29.
 Linton and McIntyre—Orpheum, Los Angeles, Cal., Aug. 21-2.
 Lott, Mile.—N. Y. Roof, July 10-2.
 Lamar, Helen—Park, Portland, Ore., July 1-Sept. 15.
 Le Clair, Henry—Grand Central Roof, N. Y., Aug. 14-2.
 Lafayette—Brighton Beach, N. Y., Aug. 28-29.
 Lee, Henry—Oleantany Pk., Columbus, Aug. 28-29.
 Lorraine, The—Proctor's, N. Y., Aug. 28-29.
 Leonidas, Prof.—Shen's, Buffalo, Aug. 21-2.
 Lund, Baby—Havlin's, St. Louis, Aug. 28-29.
 Le Onde, Mabelle—Chicago O. H., Aug. 28-29.
 Latina—Chicago O. H., Aug. 28-29.
 Lane, Mary—Athletic Pk., New Orleans, Aug. 27-28.
 La Clair—Chutes, Chicago, Aug. 28-29.
 Letto and Della—Pastor's, N. Y., Aug. 28-29.
 Loftus, Kitty—N. Y. Roof, Aug. 28-29.
 Levey, Ethel—N. Y. Roof, Aug. 28-29.
 La Marde and Rith—Chutes Pk., Chicago, Aug. 28-29.
 Murphy, Mr. and Mrs. Mark—Olympic, Chicago, Aug. 28-29.
 Montgomery and West—Palace, N. Y., Aug. 28-29.
 Montgomery and Stone—Shen's, Buffalo, Aug. 28-29.
 Morris, Felix—Orpheum, San Francisco, Aug. 27-10.
 Mack, Wilbur, Mr. and Mrs.—Casino, Mansfield, O., Aug. 28-29.
 Mardo—Troy, N. Y., Aug. 28-29.
 Montague and West—Proctor's, N. Y., Aug. 28-29.
 Merritt, Hal—Haymarket, Chicago, Aug. 28-29.
 Moran, Pauline—Alhambra, London, Aug. 7—Indefinite.

MITCHELL, MASON—Syracuse, N. Y., Aug. 28-29.

Morie, J.—Garden, Cleveland, Aug. 28-29.
 Marshall and Darling—Garden, Cleveland, Aug. 28-29.
 Marshall, Jack, Quintette—Garden, Cleveland, Aug. 28-29.
 Morris, Prof.—Victoria Roof, N. Y., Aug. 28-29.
 Meader, Geo. F.—Keith's, Boston, Aug. 28-29.
 Melrose Bros.—Athletic Pk., New Orleans, La., Aug. 27-28.
 Mack and Fenton—Lake Pk., Mansfield, O., Aug. 28-29.
 McWatters and Tyson—Pastor's, N. Y., Aug. 28-29.
 Mortimer and Darrell—Pastor's, N. Y., Aug. 28-29.
 Marion and Ingram—Pastor's, N. Y., Aug. 28-29.
 Morris, Annie—Grand Central Roof, N. Y., Aug. 28-29.
 Miller, Jessie—Proctor's, N. Y., Aug. 28-29.
 McCarthy, Dan—Proctor's, N. Y., Aug. 28-29.
 Maxwell and Dudley—Keith's, N. Y., Aug. 28-29.
 Marsh and Sawtelle—Cook O. H., Rochester, Aug. 28-29.
 Moore, Elsie Annabelle—Casino Roof, N. Y., Aug. 28-29.
 Murphy, Tim—Haymarket, Chicago, Aug. 28-29.
 Morrison and Rich—Keith's, Boston, Aug. 28-29.
 Maxwell, Arthur—Olympic, Chicago, Aug. 28-29.
 McNulty and Blair—Olympic, Chicago, Aug. 28-29.
 Mitchell, Kitty—Chicago O. H., Aug. 28-29.
 Moung Toon and Moung Chit—Masonic Roof, Chicago, Aug. 28-29.
 Morelles, The—Masonic Roof, Chicago, Aug. 28-29.
 McBride and Goodrich—Sans Souci Pk., Chicago, Aug. 28-29.
 Monroe and Hart—Sans Souci Pk., Chicago, Aug. 28-29.
 Martinetti Bros.—Sans Souci Pk., Chicago, Aug. 28-29.
 Maddox and Wayne—Ferris Wheel Pk., Chicago, Aug. 28-29.
 Mazuz and Mazett—Havlin's, St. Louis, Aug. 28-29.
 Mansfield and Wilbur—Orpheum, Los Angeles, Aug. 28-29.
 Moore and Mack—Keith's, Boston, Aug. 28-29.
 Martinetti and Grossi—Electric Pk., Baltimore, Aug. 28-29.
 Melville and Conway—Electric Pk., Baltimore, Aug. 28-29.
 Niblo, Fred—Minerva Pk., Columbus, Aug. 28-29.
 Nevaros, Three—Chicago O. H., Aug. 28-29.
 Nielsen Sisters—Shen's, Buffalo, Aug. 28-29.
 Onri, Adele Purvis—Cedar Point, Sandusky, O., Aug. 28-29.
 O'Brien and Havel—Victoria Roof, N. Y., Aug. 28-29.
 Olive, Mile.—Brighton Beach, N. Y., Aug. 28-29.
 O'Brien and Buckley—Madison Sq. Roof, N. Y., Aug. 28-29.
 Ormonde, Jennie—Brighton Beach, N. Y., Aug. 28-29.
 O'Donnchaidh, Ardma—Palace, N. Y., Aug. 28-29.
 Olivette, Little—Olympic, Chicago, Aug. 28-29.
 Orpheus Comedy Four—Chutes Pk., Chicago, Aug. 28-29.
 Ozar and Delmo—Keith's, Boston, Aug. 28-29.
 Polos, Three—Keith's, Boston, Aug. 28-29.
 Phillips and Nannon—Keith's, Prov., R. I., Aug. 28-29.
 Papinta—Forest Pk. Highlands, St. Louis, July 30-2.
 Polk and Collins—N. Y. Roof, N. Y., Aug. 14-2.
 Pantzer Trio—Ferris Wheel Pk., Chicago, Aug. 28-29.
 Pierot and Pierette—Electric Pk., Baltimore, Aug. 28-29.
 Pascatel—Oleantany Pk., Columbus, Aug. 28-29.
 Powers, John T.—Forest Pk. Highlands, St. Louis, Aug. 28-29.
 Pollard, Robert, and Co.—Keith's, Prov., R. I., Aug. 28-29.
 Pierce and Egbert—Keith's, Prov., R. I., Aug. 28-29.
 Perez—Riverside Casino, Sioux City, Ia., Aug. 28-29.
 Partellos, The—Chelsea, Mass., Aug. 28-29.
 Power, H. H.—Chelsea, Mass., Aug. 28-29.
 Passpartos, The—Grand Central Roof, N. Y., Aug. 28-29.
 Plamondon and Amond—Olympic, Chicago, Aug. 28-29.
 Parcell and Maynard—Chicago O. H., Aug. 28-29.
 Powell—Electric Pk., Baltimore, Md., Aug. 28-29.
 Rice and Cohen—Keith's, N. Y., Aug. 28-29.
 Robyns, Mr. and Mrs. W.—Idlewild Pk., Newark, O., Aug. 28-29.
 Rosa and Hart—Grand Central Roof, N. Y., Aug. 21-2.
 Ronays, The Three—N. Y., July 17-2.
 Rossow Midgets—Keith's, Prov., R. I., Aug. 28-29.
 Rawlston, Zelma—Madison Sq. Roof, N. Y., Aug. 21-2.
 Reno and Richards—Pastor's, N. Y., Aug. 28-29.
 Rose, Julian—Grand Central Roof, N. Y., Aug. 28-29.
 Robbins, A. D.—Proctor's, N. Y., Aug. 28-29.
 Rixford Bros.—Keith's, N. Y., Aug. 28-29.
 Rio Bros., Three—Victoria Roof, N. Y., Aug. 28-29.
 Rutledge, Gertrude—Victoria Roof, N. Y., Aug. 28-29.
 Raymond, Lizzie B.—Tivoli, London, Aug. 28-29.
 Ricci, Sig.—Casino Roof, N. Y., Aug. 28-29.
 Raschetta Bros.—Chicago O. H., Aug. 28-29.
 Robbins, The—Chicago O. H., Aug. 28-29.
 Reina, La Petite—Chicago O. H., Aug. 28-29.
 Rainmond and Ryner—Chicago O. H., Aug. 28-29.
 Rice and Kent—Masonic Roof, Chicago, Aug. 28-29.
 Rosinis, The—Hopkins, Chicago, Aug. 28-29.
 Rodell and H-Robert—Forest Pk. Highlands, St. Louis, Aug. 28-29.
 Review Comedy Four—Keith's, Boston, Aug. 28-29.
 Scott, Carrie—Haymarket, Chicago, Aug. 28-29.
 Smith and Cook—Haymarket, Chicago, Aug. 28-29.
 Solaret—Summit Park, Utica, N. Y., Aug. 21-2.
 Seblon, Alice—Spring Lake Pk., Trenton, N. J., Aug. 28-29.
 Shields, Edward Park, Portland, Ore., July 1-Sept. 15.
 Silver and Emmerie—Olympic, Chicago, Aug. 28-29.
 Seymour and Dupree—Keith's, Boston, Aug. 28-29.
 Sullivan, John T.—Haymarket, Chicago, Aug. 28-29.
 Summerville, Amelia—Keith's, Prov., R. I., Aug. 28-29.
 Siegel, Sam'l—Munich, Germany 1-30.
 Sidman, Mr. and Mrs. Arthur—Leland O. H., Al. Bany, Aug. 28-29.
 Sabel, Josephine—Masonic Temple, Chicago, Aug. 27-28.
 Seeker, Wilkes and Seeker—Lake Pk., Mansfield, O., Aug. 28-29.
 Satsuma—Lake Pk., Mansfield, O., Aug. 28-29.
 Shipley, John H.—Pastor's, N. Y., Aug. 28-29.
 Sylvia, Marquerita—Madison Sq. Roof, N. Y., Aug. 28-29.
 Say and Huler—Palace, N. Y., Aug. 28-29.
 Sany and Sison—Proctor's, N. Y., Aug. 28-29.
 Stephens, Hal—Proctor's, N. Y., Aug. 28-29.
 Sloan, W. H.—Casino Roof, N. Y., Aug. 28-29.
 Stewart Sisters—Buckroe Beach, Va., Aug. 28-29.
 Seymour, Bessie—Casino Roof, N. Y., Aug. 28-29.
 St. Clair and Hayes—Ferris Wheel Pk., Chicago, Aug. 28-29.

Silvers and Sparks—Haymarket, Chicago, Aug. 28-29.
 Sweet, Charles R.—Shen's, Buffalo, Aug. 28-29.
 Smith and Campbell—Keith's, Phila., Aug. 28-29.
 Short and Edwards—Keith's, Boston, Aug. 28-29.
 Tiller Troupe—N. Y. Roof, Aug. 21-2.
 Terry and Lambert—Kansas City 3-9.
 Turner Pickaninies—Alhambra Theatre, London—Indefinite.
 Turton, John E.—Munro Pk., Toronto, Canada, July 1—Indefinite.
 Topps—Keith's, Boston, Aug. 28-29.
 Thornton, James—Proctor's, N. Y., Aug. 28-29.
 Tennis Trio—Proctor's, N. Y., Aug. 28-29.
 Touhey and Mack—N. Y. Roof, Aug. 28-29.
 Tyler, Rosa Lee—Olympic, Chicago, Aug. 28-29.
 Taciann—Shen's, Buffalo, Aug. 28-29.
 Trovillo—Keith's, Boston, Aug. 28-29.
 Van Billy—Suburban Pk., St. Louis, Aug. 27-28.
 Van Aukens, The—N. Y. Roof, Aug. 21-2.
 Vengara, Lorraine—Minerva Pk., Columbus, Aug. 28-29.
 Van Gladys—Casino Roof, N. Y., Aug. 28-29.
 Vickers, Mattie—Ferris Wheel Pk., Chicago, Aug. 28-29.
 Whitman, Frank—N. Y. Theatre, N. Y. City—Indefinite.
 Walton, Prof.—N. Y. Roof, July 10-2.
 Whiting, Charles H.—Park, Portland, Ore., July 1-Sept. 15.
 Welch, Joe—Chicago O. H., Aug. 28-29.
 Wayne and Caldwell—Havlin's, St. Louis, Aug. 28-29.
WILDER, MARSHALL P.—Columbus, O., 3-8.
 Williams and Tucker—Empire, Atlantic City, Aug. 28-29.
 Wood Sisters—Pastor's, N. Y., Aug. 28-29.
 Wilson Brothers, Three—Madison Sq. Roof, N. Y., Aug. 28-29.
 Walt and Ardell—Proctor's, N. Y., Aug. 28-29.
 West and Williams—Proctor's, N. Y., Aug. 28-29.
 Western, Lillie—Keith's, N. Y., Aug. 28-29.
 White, Ruth—Casino Roof, N. Y., Aug. 28-29.
 Welles, Hattie—Casino Roof, N. Y., Aug. 28-29.
 Wilson and Leicester—Avoca Villa, Bath Beach, N. Y., Aug. 28-29.
 Walt, Albert—Chicago O. H., Aug. 28-29.
 Windom, W. H.—Hopkins, Chicago, Aug. 28-29.
 Yorke and Adams—Keith's, N. Y., Aug. 28-29.
 Zarsky's, Lieban—The Olympic, Chicago, Aug. 28-29.
 Zazel and Vernon—Minerva Pk., Columbus, Aug. 28-29.
 Zaufrella and Ashley—Riverside Casino, Sioux City, Ia., Aug. 28-29.

(For Vaudeville Correspondence see page 11.)

THE ATLANTIC TRANSPORT LINE.

The Atlantic Transport Line, with offices at 1 Broadway, have four new ships building, each of which will be 17,500 tons, and 645 feet long, with a speed of eighteen knots, and will carry 300 saloon passengers. This line carries only first-class passengers on all of its steamers and offers extremely comfortable and modern conveniences to its patrons. All the ships are fitted with the bilge keel, that has much to do with the comfort of the passenger, as it prevents a great deal of rolling. Combining as they do excellent cuisine and plenty of room for exercise on deck, the ships of this line have rapidly come to the front in the favor of the trans-atlantic passengers. Two of the new ships, the *Minneapolis* and *Minchaba*, will be in service at the end of the current year. The winter schedule of rates went into effect on Aug. 15 and is operative until May 15, 1900. Many professionals have crossed on this line and found it all that the company claimed. As you are landed directly in London with only a short railway journey, this route has become very popular.

THE CHOIR INVISIBLE.

Efforts are being made to secure an early New York hearing of the new drama, *The Choir Invisible*, dramatized from James Lane Allen's novel of the same name. Henry Jewett will star in the play and a strong supporting company has been engaged, including Lester Longman. Manager Clarence Fleming will provide an appropriate mounting, and it is expected that the new play will cause no little discussion among theatregoers and book-lovers. Mr. Allen, in view of the increasing interest in dramatized books, has decided that authors should be permitted a glimpse of the process of turning a novel into a play, and accordingly he has invited a large number of writers of repute to attend the rehearsals at the Knickerbocker Theatre to see how it is all done and what their own works may some day go through.

A BELL BOY.

One of the new farce-comedies for next season is called *A Bell Boy*. Arrangements for the production are rapidly going on, and it is understood the mountings are of decidedly novel design, embracing a number of ideas thoroughly original. The company will be a strong one, including the well-known favorite, John D. Gilbert, Joseph L. Treacy, and nineteen other clever people. The season will open early in September. Earl and Jensch are the projectors of the piece.

OBITUARY.

Frank Paul, who a dozen years ago was one of the most widely known managers in the country, died at the Brattleboro Retreat, Brattleboro, Vt., on Aug. 8. For twenty years Mr. Paul was connected with prominent traveling organizations, among them being Haverly's Minstrels and C. B. Bishop's company. About eight years ago his mind began to fail and he retired to the home of his sister, where he remained until the Spring of 1896. He was taken then to the retreat for the insane at Brattleboro.

Charles Rumsey died on Aug. 23, at Newburgh, N. Y., of paralysis. He was a brother of Hiram Rumsey, of Rumsey and Newcomb's Minstrels, and traveled extensively nearly forty years ago as a member of this company, accompanying them during their European tour and for two seasons in Cuba. Leaving the company he engaged in business in Jersey City and of late had lived in Newburgh. A widow and two children survive.

Hale M. Howard, of the firm of Turner and Howard, proprietors of Hotel Nantasket, Nantasket, Mass., died at the Homeopathic Hospital, Boston, on Aug. 24, where he had undergone an operation for appendicitis. Before going to Nantasket he was connected with the furniture firm of Webster, Cook and Company, of this city. He was formerly an opera singer of considerable note. He was thirty-five years of age.

Jose Alabau Prato, the old costumer of New Orleans, widely known in the profession as Jose Alabau, died at Mississippi City, near New Orleans, on Aug. 16. He was sixty-two years of age and for many years had been prominent in the Masonic fraternity. The funeral services and the burial took place on Aug. 17, at New Orleans.

Mrs. Bertha Alconate, wife of James Alconate, died on Aug. 20, at Canton, Ohio, as a result of injuries received while dancing on the stage. She was a daughter of the late John Wild and had performed in vaudeville for many years.

Florence Barr, wife of Walter J. Barr and mother of Harold Vosburgh, died at her home in Toronto, Canada, on July 31, of a tumor.

The Blancy and Vance Amusement Company, owners of King of the Oplum Ring, wara managers and others against any infringements of their rights. The scenes, lines and business of this play have been copyrighted and will be protected under the provisions of the copyright law.

Professionals visiting Newark, N. J., this season are invited to make their home at the Hotel Liberty, corner Clinton and Mulberry Streets, where their comforts will be looked after by the host, J. F. Carlson, and his manager, Walter Fletcher.

Managers holding contracts with R. A. Harrington for the Taunton, Mass. Theatre, should communicate with the owner, James V. Anthony, as Mr. Harrington is no longer in charge of the house.

R. Owen Meech has won many flattering notices for his clever comedy and character old men in stock productions. He has not signed for the season.

The companies that will present this season Harum-Scaram, The Turtle, and We-Ums of Tennessee, were engaged last week by the Packard Exchange.

The members of A Social Maid company, Hurtig and Seamon's new fashionable extravaganza, will meet for rehearsal, Sept. 11 at 11 o'clock A. M. at the Harlem Music Hall. The members are requested to acknowledge the call, which appears in another column.

A good attraction with drawing qualities is wanted to open the New Opera House at McComb City, Miss. They will receive a certainty.

A stage manager to put on a melodrama is wanted by "Business," care this office.

The Empire Theatre, Holyoke, Mass., will open its season on Sept. 18, with Johnnie and Emma Ray in *A Hot Old Time* for three nights. This house has advanced rapidly the past few years under T. F. Murray's management, until it is now recognized as one of the most successful popular priced theatres in New England. Manager Murray has a number of strong attractions booked for the coming season. A few open dates are still open for first class companies.

Ward and Vokes opened the Elgin Opera House, last Friday evening in *The Floor Walkers*, and scored an emphatic hit. The house was packed to the doors, notwithstanding the extreme heat, and stars and company were enthusiastically received. The season at Elgin promises to be the best in many years.

Manager Fred R. Zweifel telegraphed last Thursday from Poukeepsie: "Stranger in New York an innovation. Audience delighted. House \$984. Weather hot and threatening."

J. M. Ward, manager of the Alhambra Theatre, Chicago, wired yesterday: "Uncle Seth Hawkins opened season yesterday. The piece was a pronounced hit."

Deleher and Hennessy opened at Mount Clemens, Mich., last Thursday night in Brown's in Town, to standing room.

Laura Hulbert is spending the Summer at Cortland Park, Cortland, N. Y., preparing for the season. She will be featured with the Burrill Comedy company. Manager Burrill has secured *The Ensign* and *A Flag of Truce*, also *Saved from the Sea*, each of which will give Miss Hulbert an excellent opportunity for emotional work. Elaborate scenery is being built for each production.

Joseph Menchen has devised many electrical contrivances which have proven useful for theatrical purposes. He has furnished the electrical effects for some of the largest spectacular productions, adding materially to their success. Mr. Menchen, whose office is located at 1237 Broadway, this city, will rent effects to responsible attractions, insuring satisfaction and a great saving.

C. J. Countie and Company, of Boston, Mass., are the manufacturers of the "Magda Toilet Cream," which they claim is devoid of bleaching agents and fatty animal matter, which are injurious to the skin. Their cold cream, which is extensively used, bears an enviable reputation among Theatians.

Hal Reid, author of *Human Hearts* and *Knobs o' Tennessee*, has some good sketches suitable for vaudeville. His *One Way to Catch a Burglar* is a story of Christmas Eve with but two characters.

The free street fair held Sept. 12 to 16 will be the incentive to attract people to Jacksonville, Ill. A. C. Babenhauer, secretary for the fair, wants attractions of every description for the occasion.

Richard Sherman, who has not yet signed, will consider vaudeville engagement.

An actress' wardrobe will be sold cheap by Colby, 316 West 134th Street.

The Williams and Walker company are called to report at the Harlem Opera House on Monday, Sept. 4, by Managers Hurtig and Seamon.

Several holiday dates may still be secured at the New Opera House at Clinton, Ill., managed by A. R. Waterman.

All the Comforts of Home has been played in the West under the title of *The Gay Mr. Bender*. The rights to this play are owned by Carl Herrmann, who will prosecute actors as well as managers giving unauthorized performances of his property. The new copyright law makes the actor equally liable with the manager for piratical performances.

Hastings is one of the best one-night stands in Central Pennsylvania, having a drawing population of 11,000, with a big theatregoing element. Paying dates are still open for good attractions.

Louis E. Fridenberg has played the comedy business with the principal stock companies in Philadelphia the past three seasons. He has not signed for the approaching season.

"Star," this office, wants manager or treasurer with capital to take an interest in his tour.

DATES AHEAD.

Managers and agents of traveling companies and corporations are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF PROMISE (Charles A. Miller, mgr.): Chicago, Ill., Aug. 27-Sept. 2.
 A BUNCH OF KEYS (Gus Bothner, mgr.): White Plains, N. Y., Sept. 2. Yonkers 4, Sing Sing 5, Catskill 6, Albany 7-9.
 A CHILD OF THE SOUTH (Brady and Rogers, mgrs.): Cincinnati, O., Aug. 27-Sept. 2. Chillicothe 4, Portsmouth 5, Pomeroy 9.
 A COLONIAL GIG (Daniel Frohman, mgr.): Stamford, Conn., Sept. 11. Bridgeport 12, New Haven 13, Watertown 14, New Britain 15, Springfield, Mass., 16, Holyoke 18, Hartford 19, Worcester 20, Fitchburg 21, Lowell 22, 23, Portland, Me., 25, 26, Manchester, N. H., 27.
 A CONTENTED WOMAN (Belle Archer, Fred E. Wright, mgr.): Poughkeepsie, N. Y., Sept. 2.
 A DAUGHTER OF THE MILLION (Martin J. Dixon, mgr.): New York city Oct. 9-15.
 A HIGH TONED BUGLER (Dolan and Lenhart): Meriden, Conn., Sept. 26.
 A LITTLE RAY OF SUNSHINE (New York city Aug. 28—indefinite).
 A MAN OF MYSTERY (E. N. McDowell, mgr.): East Liverpool, O., Aug. 29. Steubenville 30, Wheeling, W. Va., 31-Sept. 2. Cincinnati 3, 3-9.
 A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Wallingford, Conn., Aug. 30, Meriden 31, Wallingford, Sept. 1, Jewett City 2, Mystic 4, Westerly, R. I., 5, Danielson, Conn., 6.
 A ROMANCE OF COOK HOLLOW (George B. Gaston, mgr.): Dayton, O., Aug. 28-30, Indianapolis, Ind., 31-Sept. 2.
 A SOLDIER OF THE EMPIRE (Speck, Wall and Filding, mgrs.): New York city Aug. 28-Sept. 2.
 A STRANGER IN NEW YORK (Saratoga, N. Y., Aug. 29, Oneonta 30, Schenectady 31, Amsterdam Sept. 1, Utica 2).
 A TEMPERANCE TOWN (Richards and Canfield): Bar Harbor, Me., Sept. 14. Oldtown 16, Bangor 18, Rath 19, Tugus 21, Waterville 22, Skowhegan 22, Belfast 23.
 A WISE WOMAN (F. G. Conrad, mgr.): Marshalltown, Ia., Aug. 29, Freeport, Ill., 30, Rockford 31, Belvidere Sept. 1, Elgin 2, Kewanee 4, Monmouth 5, Ottawa 6, Dwight 7, Streator 8, Springfield 11, Jacksonville 12, Lincoln 13, Clinton 14, Bloomington 15, Champaign 16.
 A YOUNG WIFE (New York city Aug. 31—indefinite).
 ALLEN'S NEW YORK THEATRE: Richfield Springs, N. Y., Aug. 28-Sept. 2.
 ALLEN, VIOLA (Lieber and Co., mgrs.): Syracuse, N. Y., Sept. 4, Chicago, Ill., 11-Oct. 4.
 ALONE IN NEW YORK (Thomas H. Davis, mgr.): San Francisco, Cal., Sept. 18-23.
 ANDERSON THEATRE: Farmer City, Ill., Aug. 28-Sept. 2, Watseka 4-9.
 AN EASY MARK (Burt and Simmons, mgrs.): Baltimore, Md., Sept. 4-9, Philadelphia, Pa., 11-16, Brooklyn, N. Y., 18-23.
 ANGELL COMEDIANS: Dodgeville, Wis., Aug. 28-Sept. 2, West Union, Ia., 4-9.
 ARIZONA: Chicago, Ill., June 5-Sept. 2.
 ARTHUR, JULIA: Boston, Mass., Oct. 3-7.
 AUNT JERUSA: Minneapolis, Minn., Sept. 3-9.
 BALDWIN-MELVILLE: Lexington, Ky., Aug. 18-Sept. 2, Birmingham, Ala., 11-16.
 BECAUSE SHE LOVED HIM SO: Chicago, Ill., June 12—indefinite.
 BENNETT-MOULTON (A. Earl Burgess, mgr.): Woonsocket, R. I., Sept. 4-9.
 BETTS, LORE: Wallingford, Conn., Aug. 30, Meriden 31, Wallingford Sept. 1, Jersey City, N. J., 2.
 BLOOM COMEDY: Winnipeg, Man., Aug. 28-30.
 BITTNER THEATRE: Spokane, Wash., June 12—indefinite.
 BLUE JEANS: Haverhill, Mass., Sept. 2, Manchester, N. H., 6, Lowell, Mass., 9, Lynn 11.
 BON TON STOCK (Charles H. Leyburne, mgr.): Reading, Pa., Aug. 28-Sept. 9, Lancaster 11-16.
 BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Peru, Ind., Aug. 29, Danville 30, Moberly, Mo., 31, Chillicothe, O., Sept. 1, Sioux City, Ia., 2, Omaha, Neb., 3-6, Grand Island 7, North Platte 8, Cheyenne 9, Denver 10-17.
 BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Bridgeport, Conn., Aug. 27-30, Hartford 31-Sept. 2, Springfield, Mass., 4, Northampton 5, Greenfield 6, Westfield 7, Pittsfield 8, Amsterdam, N. Y., 9, Albany 11-13, Syracuse 14, 16.
 BURRILL COMEDY (Laura Hurlbert, Chas. W. Burrill, mgr.): Carbondale, Pa., Sept. 25-30.
 CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.
 CARPENTER, FRANKIE (Geo. K. Robinson, mgr.): Lynn, Mass., Sept. 9, Salem 11-16.
 CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
 CHAPMAN-WARREN: Birmingham, Ala., Aug. 21-Sept. 2.
 CHASE-LISTER THEATRE (Northern: W. S. Collier, mgr.): Princeton, Mo., Aug. 28-Sept. 2.
 CHESTER, ALMA (O. W. Dibble, mgr.): Glens Falls, N. Y., Sept. 4-9.
 CLARKE, CHESTON: Atlantic City, N. J., Sept. 4-23.
 CLARKE, HARRY CORSON (What Happened to Jones): San Francisco, Cal., Oct. 1—indefinite.
 COHAN, GUS (Adam K. Hodes, mgr.): Lorain, O., Aug. 28-Sept. 2, Erie, Pa., 4-9.
 COLE AND JOHNSON (Ed. W. Cook, mgr.): Philadelphia, Pa., Aug. 28-Sept. 2.
 COLLINS, MYRA (Bennett and Ingram, mgrs.): Platt City, Mo., Aug. 28-Sept. 2, Oskaloosa, Kan., 4-9, Gallatin, Mo., 11-16, California 18-23.
 COLUMBIA STOCK (C. S. Ashey, mgr.): Frankfort, Ind., Aug. 28-Sept. 2, Terre Haute 4-9.
 COOTE, RERT (Willis M. Goodhue, mgr.): Amsterdam, N. Y., Aug. 29, Ballston Spa 30, Saratoga 31, Ticonderoga Sept. 1, Burlington, Vt., 2, Montreal, Can., Sept. 4-9.
 DARKEST RUSSIA (E. C. Penson, mgr.): Lindsey, Ont., Aug. 29, Orillia 30, Barrie 31, Guelph Sept. 1, Berlin 2.
 DAVIDSON STOCK (A. E. Davidson, mgr.): Saginaw, Mich., Aug. 28-Sept. 2, Bay City 4-9.
 DEAR IRISH HEART: New York city Aug. 28-Sept. 2.
 DEAR OLD CHARLEY (J. J. Rosenthal, mgr.): Chicago, Ill., Aug. 20-Sept. 2, St. Louis, Mo., 3-9.
 DE VONDE, CHESTER: Altoona, Pa., Aug. 28-Sept. 2.
 DEVIL'S ISLAND: Elizabeth, N. J., Aug. 28, 29, cago, Ill., Aug. 20—indefinite.
 DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
 DON'T TELL MY WIFE (Felix Resser, mgr.): Kankakee, Ill., Sept. 30, Hammond, Ind., Oct. 1, Elkhart 2, La Porte 3, Michigan City 4.
 DOWN ON THE SUWANEE RIVER (Thomas H. Davis, mgr.): Chicago, Ill., Aug. 28-Sept. 2.
 DREW, JOHN: New York city Sept. 1—indefinite.
 DUFFY'S JUBILEE (Bates and Grant, mgrs.): Red Bank, N. Y., Aug. 29, Morristown 30, Sing Sing, N. Y., 31, Peekskill Sept. 1, Fishkill 2, Poughkeepsie 4, Yonkers 5.
 EIGHT BELLS (Brothers Byrne): Chelsea, Mass., Aug. 29, Lynn 30, Portsmouth, N. H., 31, Bedford, Me., Sept. 1, Bath 2.
 ELDON'S COMEDIANS (G. H. Eldon, mgr.): Sullivan, Ill., Aug. 28-Sept. 2, Mattoon 4-9.
 ELOY STOCK: (E. S. Brigham, mgr.): Wilmington, Del., Aug. 28-Sept. 2, Reading, Pa., 4-9.
 ELOY STOCK (Edwin Eloy, mgr.): Elizabeth, N. J., Aug. 28-Sept. 2.
 EMPIRE STOCK (Joseph Greene): Lowell, Mass., Sept. 4-9, Gloucester 11-16.
 EWING-TAYLOR: Kahoka, Mo., Aug. 28-Sept. 2, Memphis, Tenn., 4-9.

FALLEN AMONG THIEVES (Thomas H. Davis, mgr.): Philadelphia, Pa., Sept. 4-9.
 FERGUSON BROTHERS' COMEDY: Hartford City, Ind., Aug. 28-Sept. 2, Marion 4-6, Kokomo 7-9.
 FERRIS COMEDIANS (Dick Ferris, mgr.): Clinton, Ia., Aug. 28-Sept. 2.
 FINNIGAN'S BALL (Joe W. Spears, mgr.): Yonkers, N. Y., Aug. 29.
 FRANKLY STOCK: Los Angeles, Cal., Sept. 10.
 FRONT STOCK: Barrie, Ont., Aug. 28-Sept. 2.
 GASKELL STOCK: Decatur, Ill., Aug. 28-Sept. 2, Lincoln 4-9.
 GIBNEY-HOEFFLER (Eastern: Jack Hoefler, mgr.): Champaign, Ill., Aug. 28-Sept. 2, Le Roy 4-9.
 GRANT, HORACE: Belleville, Ont., Aug. 28-Sept. 2.
 GREEN'S COMEDY: Tecumseh, Mich., Aug. 28-Sept. 2.
 GRIFFITH, E. C.: White Water, Wis., Aug. 28-Sept. 2, Brodhead 4-11.
 HANS HANSON: Battle Creek, Mich., Aug. 29.
 HAVE YOU SEEN SMITH (Thomas H. Davis, mgr.): New Orleans, La., Sept. 3-9.
 HEARTS OF THE BLUE RIDGE (Dorothy Lewis, E. J. Baileke, mgr.): Greensburg, Mo., Aug. 29, Columbus 30, Anderson Sept. 1, Marion 2.
 HEARTS OF OAK (Herne's): William R. Gross, mgr.): Philadelphia, Pa., Sept. 2-9, New York city 11-16.
 HENDRICKS, BEN (A Yennuie Yentleman: Arthur C. Alston, mgr.): St. Joseph, Mo., Aug. 28, 29, Topeka, Kan., 30, Junction City 31, Salina Sept. 1, Central City, Col., 2.
 HIMMELSTEIN'S IDEALS: Marion, O., Aug. 28-Sept. 2.
 HIMMELSTEIN'S IMPERIAL STOCK: Lima, O., Sept. 4-9.
 HIS EXCELLENCY THE GOVERNOR: New York city Aug. 28-Sept. 9.
 HOFFLER STOCK (Jack Hoefler, mgr.): Manhattan, Minn., Aug. 21-Sept. 2.
 HUMAN HEARTS (W. E. Nankeville, mgr.): Hartford, Conn., Aug. 28-30, Bridgeport 31-Sept. 2, Hoboken, N. J., 3-6.
 HUNTLEY-JACKSON: Chicago, Ill., Aug. 20-Sept. 2, Ft. Wayne, Ind., 4-9.
 JAMES-KIDDER-HANFORD (Wagenhals and Kemper, mgrs.): Pittsburgh, Pa., Sept. 18-23.
 KELCEY-SILANSON: Brooklyn, N. Y., Sept. 4-9, New York city 11-16.
 KENNEDY'S PLAYERS: Paterson, N. J., Aug. 28-Sept. 2.
 KING OF THE OPIUM RING (Blaney and Vance, mgrs.): Middletown, Conn., Aug. 31.
 KLIMT-HEARN: Chicago, Ill., July 24—indefinite.
 LABADIE, HUBERT (Edward Patterson, mgr.): Mitchell, S. D., Aug. 29, Yankton 30, Centerville 31, Hawarden, Ia., Sept. 1.
 LEE'S COMEDIANS: Cortland, N. Y., Aug. 28-Sept. 2.
 LEONIE, HENNESSY (Other People's Money: W. S. Butterfield, mgr.): Mystic, Conn., Aug. 31, New London Sept. 1, Norwich 2, Fall River, Mass., 4, Winsted, Conn., 5, Hartford 6, 7, Palmer 8, Springfield 9.
 LEWIS, DOROTHY: Greensburg, Ind., Aug. 29, Columbus 30.
 LEWIS, JEANETTE: La Crosse, Wis., Aug. 28-Sept. 2, Maquoketa, Ia., 4-9.
 LONDON LIFE: Albany, N. Y., Aug. 28-30.
 LOST IN NEW YORK: Summerville, N. J., Aug. 29, New York city 30, Clinton 31, Asbury Park Sept. 1, Plainfield 2.
 LOST IN SIBERIA (Thomas H. Davis, mgr.): New York city Sept. 11-16.
 MACAULEY-PATTON: Butler, Pa., Sept. 4-9.
 MACK, ANDREW: Poughkeepsie, N. Y., Aug. 29.
 MANHATTAN STOCK (Renfrew and Weiss, mgrs.): Atlanta, Ga., Aug. 28-Sept. 2, Dallas, Tex., 4-9.
 MANHATTAN STOCK (W. C. Elmendorf, mgr.): Bangor, Me., Aug. 28-Sept. 2.
 MANTELL, ROBERT B. (M. W. Hanley, mgr.): Trenton, N. J., Sept. 4, Easton, Pa., 5, Wilmington, Del., 6, Lancaster, Pa., 7, Altoona 8, Johnstown 9, Pittsburg 13-16.
 MARKS BROTHERS (No. 1): Flint, Mich., Aug. 21-Sept. 2.
 MATHES, CLARA: La Salle, Ill., Aug. 28-Sept. 2.
 MATHEWS AND BULGER: Aug. 28-Sept. 2.
 MAXWELL STOCK: Sheridan, Ind., Aug. 28-Sept. 2, Napoleon, O., 4-9.
 McCULLUM STOCK (Bartley McCullum, mgr.): Cape Cottage Park, Portland, Me., June 10—indefinite.
 MEYERS, IRENE: Fort Wayne, Ind., Aug. 28-Sept. 2, Marion, O., 4-9.
 MISS HARUM SCARUM (A. G. Delamater, mgr.): Pittsburgh, Pa., Sept. 4-9.
 MISS PLASTER OF PARIS (Thomas H. Davis, mgr.): Montreal, Can., Sept. 14-17.
 MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Pittsburg, Pa., Aug. 21-Sept. 2, Wilkes-Barre 4-9.
 MODJESKA, MADAME (John C. Fisher, mgr.): San Diego, Cal., 4-6, San Francisco, Cal., Aug. 28-Sept. 2.
 MONTE CRISTO: Portage, Wis., Aug. 30, Black River Falls 31, Neillville Sept. 1, Marshfield 2, Grand Rapids 4, Tamah 5, Sparta 6, Baraboo 7, Waukesha 8, Oconomowoc 9, Watertown 10.
 MOREY STOCK (La Comte and Flesher, mgrs.): Joplin, Mo., Aug. 28-Sept. 2.
 MORRISON COMEDY (Morrison and Powers, mgrs.): Lubec, Me., Aug. 28-Sept. 2, Calais 4-9.
 MORTIMER CHARLES (Boyd Carroll, mgr.): Conneaut, O., Aug. 28-Sept. 2, Union City, Pa., 4-9.
 MR. BLUFF OF NEW YORK (Charles F. Edwards, mgr.): Royersford, Pa., Sept. 16, Bordentown, N. J., 19, Milford, Pa., 20, Reading 21-23.
 MR. PLASTER OF PARIS (A. J. Busby, mgr.): Appleton, Wis., Aug. 29, Marinette 30, Iron Mountain, Mich., 31, Escanaba Sept. 1, Marquette 2, Ironwood 4, Bessemer 5, Ashland, Wis., 6, Duluth, Minn., 7, Chippewa Falls, Wis., 8, Eau Claire 9, Winoona 11.
 MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 28-30, Dayton 31-Sept. 2, Indianapolis, Ind., 4-9.
 NATURAL GAS (Eddie Girard: Andrew Mackay, mgr.): Sedalia, Mo., Sept. 1, St. Joseph 3-6, Omaha, Neb., 7-9, Leavenworth, Kan., 10.
 NEILL STOCK: St. Paul, Minn., July 24—indefinite.
 NEW YORK STOCK: York, Neb., Aug. 28-Sept. 2, Audubon, Ia., 4-9.
 ON THE WABASH (Edward C. White, mgr.) Hoboken, N. J., Sept. 10-13, Allentown, Pa., 14, Reading 15, Mauch Chunk 16.
 ON THE BOWERY (Thomas H. Davis, mgr.): Providence, R. I., Sept. 4-9.
 OUR GUARDIAN ANGEL (Thomas H. Davis, mgr.): Kansas City, Mo., Sept. 25-30.
 ON LAND AND SEA (Thomas H. Davis, mgr.): Cincinnati, O., Sept. 4-9.
 PAYTON, CORSE COMEDY (E. M. Gotthold, mgr.): Springfield, Mass., Aug. 14-Sept. 2, Brockton 4-16.
 PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Albany, N. Y., Aug. 21-Sept. 2, Troy 4-9.
 PRINGLES, JOHNNIE AND IDA: Norfolk, Neb., Aug. 28-30, Pierce 31-Sept. 2.
 PERUCHI-BELINDI: Knoxville, Tenn., Aug. 21-Sept. 2, Atlanta, Ga., 4-9.
 PETER'S COMEDY: Montgomery, Ala., Aug. 28-Sept. 2, Albany, Ga., 4-9.
 RAYS, THE: Trenton, N. J., Sept. 2.
 REED, ROLAND: Boston, Mass., Aug. 28-Sept. 2.
 REMEMBER THE MAINE (Western: Lincoln J. Carter, prop.): Fairbury, Ill., Aug. 29, Pontiac 30, Bloomington 31, Springfield Sept. 1, Lincoln 2.
 REMEMBER THE MAINE (Eastern: Lincoln J. Carter, prop.): Cincinnati, O., Aug. 28-Sept. 2.
 ROBINSON THEATRE: Frankfort, Ky., Aug. 28-Sept. 2, Bristol, Tenn., 4-9.
 RYAN, DANIEL R. (E. A. Schiller, mgr.): Herkimer, N. Y., Aug. 28-Sept. 2.
 SAWTELLE DRAMATIC (J. A. Sawtelle, mgr.): Hudson, N. Y., Aug. 31-Sept. 2, Mt. Vernon 4-9, Paterson, N. J., 11-16.
 SHEA, THOMAS E. (S. W. Combs, mgr.): New Bedford, Mass., Sept. 4-9.
 SHEARER, TOMMY: Ada, O., Aug. 28-Sept. 2, Warren 4-9.
 SHERLOCK HOLMES (William Gillette): Washington, D. C., Oct. 23-25.
 SHORE ACRES (William H. Gross, mgr.): Toronto, Can., Aug. 28-Sept. 9, Ottawa 11-13, Quebec 14-16.
 SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.
 SHUBERT STOCK: Portland, Me., Aug. 28—indefinite.

SIDE TRACKED (Elmer Walters, mgr.): Charleston, Ill., Aug. 29, Paris 30, Mattoon 31, Effingham Sept. 1, Pana 2, St. Louis 3-9.
 SI PLUNKARD (J. C. Lewis: Bob Mack, mgr.): Mt. Clemens, Mich., Aug. 31, Port Huron Sept. 1, Pontiac 2, Lansing 4, Grand Ledge 5, Belding 6, Greenville 7, Ionia 8, Grand Haven 9.
 SIS HOPKINS, A WISE CHILD (Rose Melville: Fleming and Nichols, mgrs.): Buffalo, N. Y., Sept. 11-16.
 SPOONER DRAMATIC (F. E. Spooner, prop.): Rich Hill, Mo., Aug. 28-Sept. 2, Springfield 4-9.
 SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Hornellsville, N. Y., Aug. 28-Sept. 2, Williamsport 4-9.
 STRANGLER ON SUNDAY (Thomas H. Davis, mgr.): Galveston, Tex., Sept. 3.
 SULLY, DANIEL (Willis E. Boyer, mgr.): Peekskill, N. Y., Sept. 11, Kingston 12, Hudson 13, Troy 14-16.
 TAYLOR, IRENE: Kade, Pa., Aug. 28-Sept. 2, Du Bois 4-9.
 TRAMHAUSER STOCK: Milwaukee, Wis., Nov. 14—indefinite.
 THE DANGER SIGNAL (E. O. Evans, mgr.): Yonkers, N. Y., Sept. 1, Norwich 2, Rochester 4-9, Penn Yan 11.
 THE CHILDREN OF THE GHETTO (Lieber and Co., mgrs.): Washington, D. C., Sept. 18-23, Baltimore, Md., 25-30.
 THE CHRISTIAN (Effe Elsie: Liebler and Co., mgrs.): Bridgeport, Conn., Sept. 11.
 THE GIRL FROM MAXIM'S: New York city, Sept. 2—indefinite.
 THE GOLDEN KEY (Thomas H. Davis, mgr.): St. Louis, Mo., Sept. 23-30.
 THE GREEN LIGHTS OF NEW YORK (Thomas H. Davis, mgr.): Indianapolis, Ind., Sept. 25-30.
 THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Chicago, Ill., Aug. 20-27, Indianapolis, Ind., 28-30, Columbus, O., 31-Sept. 2, Dayton 4-6, Piqua 7, Urbana 8, Kenton 9.
 THE HEART OF THE KLONDIKE (Thomas H. Davis, mgr.): Baltimore, Md., Sept. 4-9.
 THE IRON CROSS (Thomas H. Davis, mgr.): Cincinnati, O., Sept. 4-9.
 TIE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Lynn, Mass., Sept. 28-30, Worcester Oct. 2-7.
 THE MUSKETEER (James O'Neill: Liebler and Co., mgrs.): Trenton, N. J., Sept. 16, Philadelphia, Pa., 18-30.
 THE PLAYERS (Moreton Baker, mgr.): Oskaloosa, Kan., Sept. 11, 12, Valley Falls 13, 14, Horton 15, 16, Holton 18, 19.
 THE PURPLE LADY: Allentown, Pa., Aug. 31, Scranton Sept. 1, Binghamton, N. Y., 2, Warren, Pa., 3, Youngstown, O., 5, Columbus 6, Springfield 7, Indianapolis, Ind., 8, 9.
 THE QUEEN OF CHINATOWN (Samuel Blair, mgr.): Philadelphia, Pa., Aug. 28-Sept. 2.
 THE RISING GENERATION (George Felix, mgr.): Derby, Conn., Sept. 11.
 THE SIDEWALKS OF NEW YORK (Thomas H. Davis, mgr.): New Orleans, La., Sept. 10-16.
 THE SPAN OF LIFE (E. E. Zimmerman, mgr.): Trenton, N. J., Sept. 5, Easton, Pa., 6, Paterson, N. J., 7-9, Philadelphia, Pa., 11-16.
 THE STOWAWAY (Thomas H. Davis, mgr.): Otsego, N. Y., Sept. 4-9.
 THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Vinal Haven, Me., Sept. 2, Rockland 4, Bar Harbor 5, Machias 6, Eastport 7, Ellsworth 8, Oldtown 9.
 THE WOMAN IN BLACK (Jack Hoefler, mgr.): Chicago, Ill., Sept. 4-16.
 TWO LITTLE VAGRANTS (Edward C. White, mgr.): Burlington, Vt., Aug. 22, Barre 23, 24, Bellows Falls 25, Rutland 28, Saratoga, N. Y., 29, Cohoes 30, Albany 31-Sept. 2.
 THE CORNER GROCERY (James Wall, mgr.): Otsego, N. Y., Aug. 28-Sept. 2.
 THE GIRL FROM CHILL (Fitz and Webster, mgrs.): Knox, Ind., Aug. 29, Rochester 30, La Porte 31, Michigan City Sept. 1, St. Joseph, Mich., 2.
 THE HUNTLEY: New York city, Aug. 28-Sept. 2.
 THE IRISH ALDERMAN: Boston, Mass., Sept. 4-9.
 THE FINISH OF MR. FRESH: Pittsfield, Mass., Aug. 29, Schenectady, N. Y., 30, Granville 31, Rutland, Vt., Sept. 1, Barre 2, Burlington 4, St. Albans 5, Canton, N. Y., 6, Carthage 7, Boonville 8, Ilion 9.
 THE MOTHER (Martin J. Dixon, mgr.): New York city, Sept. 25-31.
 TWO JOLLY ROVERS (John W. Leonard's): Hartford, Conn., Sept. 11-13, Yonkers, N. Y., 14, Plainfield, N. J., 15, Easton, Pa., 18, Allentown 19, Pottsville 20, Reading 21, Lancaster 22, Columbia 23.
 UNCLE TOM'S CABIN (Stetson's): Millville, N. J., Aug. 29, Vineland 30, Atlantic City 31-Sept. 2.
 UNCLE JOSH SPRUCEY (Western): Port Huron, Mich., Aug. 29, Battle Creek Sept. 1.
 UNCLE JOSH SPRUCEY (Eastern): Grand Rapids, Mich., Aug. 28-30.
 UNCLE TOM'S CABIN (Al W. Martin, sole owner): Detroit, Mich., Aug. 27-Sept. 2, Ypsilanti 4, Ann Arbor 5, Jackson 6, Toledo, O., 7-9.
 UNDER THE DOME (Eastern): Warsaw, Ind., Aug. 29, Elwood 30, Alexandria 31, Anderson Sept. 1, Middletown 2.
 UNDER THE DOME (Western): Muskegon, Mich., Aug. 30, Ludington 31, Manistee Sept. 1, Traverse City 2, Charleroi 4, Petoskey 5, Cheboygan 6, Sault Ste. Marie 7, Marquette 8, Ishpeming 9.
 VAN DYKE AND EATON: Rock Island, Ill., Aug. 28-Sept. 2.
 VICTORIA STOCK: Columbus, O., April 17—indefinite.
 WAITE'S COMEDY: Elizabeth, N. J., Sept. 2, Orange 4-9.
 WALTER, LESTER, STOCK: Titusville, Pa., Sept. 4-9.
 WALTERS, JULIE: Chicago, Ill., Sept. 3-16.
 WARD AND VOKES: Milwaukee, Wis., Aug. 28-Sept. 2.
 WARDE, FREDERICK (Clarence M. Brune, mgr.): Richmond, Va., Sept. 18, 19, Newport News 20, Suffolk 21, Norfolk 22, 23.
 'WAT' DOWN EAST: Boston, Mass., Aug. 28-Sept. 2.
 WEIDERMANN'S BIG SHOW (Willis Bass, business mgr.): Bardonia, Ky., Aug. 28-Sept. 3, Elizabethtown 4-9.
 WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Harrisburg, Pa., Aug. 29, Reading 30, 31, Allentown Sept. 1, York 2, Newark, N. J., 4-9.
 WHY SMITH LEFT HOME: New York city, Sept. 4—indefinite.
 WHY SMITH LEFT HOME: Ottawa, Can., Sept. 4-6, Sherbrooke, P. Q., 7, 8, Newport, Vt., 9, Montreal, P. Q., 11.
 WOLFE, HARRISON J. (W. Wesleyberg, mgr.): New York city, Sept. 18-23, Jersey City, N. J., 25-30, Washington, D. C., Oct. 2-7.
 WOODWARD STOCK: Omaha, Neb., July 24-Sept. 2, Kansas City, Mo., Sept. 3—indefinite.
 YON YONSON: Des Moines, Ia., Aug. 28-Sept. 2.
 ZAZA (Mrs. Leslie Carter): New York city, Sept. 4-9.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON: Poughkeepsie, N. Y., Sept. 11-16.
 BAKER OPERA: Cincinnati, O., July 3—indefinite.
 BLACK PATRI TROUBADOURS (Voelckel and Nolan, mgrs.): Ottawa, Can., Aug. 28, 29, Ogdensburg, N. Y., 30, Syracuse 31-Sept. 2.
 BOSTON LYRIC: Minneapolis, Minn., June 12—indefinite.
 BOSTON OPERA COMIQUE (Philip Robson, mgr.): Fitchburg, Mass., July 3—indefinite.
 BROADWAY THEATRE OPERA: Midland Beach, N. Y., Aug. 21—indefinite.
 CASTLE SQUARE OPERA (Western): Chicago, Ill., April 3—indefinite.
 FALL AND RISE OF HUMPTY DUMPTY: Chicago, Ill., Aug. 13-26, Cleveland, O., 27-Sept. 2.
 JAXSON OPERA: Newark, N. J., Aug. 14-Sept. 2.
 LELAND OPERA: Albany, N. Y., July 31—indefinite.
 MERRIE BELL OPERA (E. F. Seemanns, mgr.): La Mar, Ia., Aug. 28-30, Sioux Falls, S. Dak., 31-Sept. 2, Des Moines 2-23.
 METROPOLITAN OPERA: Cedar Rapids, Ia., Aug. 28-Sept. 2.
 MOROSCO'S OPERA: San Francisco, Cal., July 24—indefinite.
 PALMER OPERA: Lancaster, Pa., June 19—indefinite.
 ROBINSON COMIC OPERA (Eastern: Frank V. French, mgr.): Lowell, Mass., July 2—indefinite.
 ROBINSON COMIC OPERA (Western: Frank V. French, mgr.): Montreal, Can., July 17-Sept. 2.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): San Francisco, Cal., May 15—indefinite.
 THE BROAD PRINCE (F. A. Wade, mgr.): Kalamazoo, Mich., Aug. 28-Sept. 3.
 THE EYEL EYE (Charles H. Yale, mgr.): Toronto, Ont., Aug. 28-Sept. 2, Montreal 18-23.
 THE MAX IN THE MOON: New York city April 24—indefinite.
 THE ROUNDERS (George W. Lederer, mgr.): New York city July 12—indefinite.
 WILBUR: Providence, R. I., June 12—indefinite.
 WILBUR-KERWIN OPERA: Milwaukee, Wis., June 26—indefinite.
 VARIETY.
 AUSTRALIAN BEAUTIES: Boston, Mass., Aug. 28-Sept. 2.
 AMERICA'S VAUDEVILLE STARS: Louisville, Ky., Sept. 3-9, Cincinnati, O., 10-16.
 BIG SENSATION (Matt J. Flynn, mgr.): Paterson, N. J., Aug. 28-Sept. 2.
 CITY SPORTS (Phil Sheridan, mgr.): Jersey City, N. J., Aug. 28-Sept. 2, New York city 4-9.
 CITY CLUB (T. E. Miano, mgr.): Boston, Mass., Aug. 28-Sept. 2, Chicago, Ill., 4-9.
 GRASS WIDOWS: Cleveland, O., Aug. 28-Sept. 2.
 INDIAN MAIDENS: Philadelphia, Pa., Aug. 28-Sept. 2.
 IMPERIAL VAUDEVILLE STARS (H. D. Collins): Reading, Pa., Sept. 4-6.
 LINCOLN BROTHERS: Jersey City, N. J., Sept. 2, Bonton 4, Stanhope 5, Newton 6, Belvidere 7, Clinton 8, Flemington 9.
 MOULIN ROUGE: Washington, D. C., Aug. 28-Sept. 2.
 RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city Sept. 4-9.
 ROYAL BURLESQUERS: Aug. 26-Sept. 2.
 SEAMON'S HARRY W. EXTRA-VAGANZA: Philadelphia, Pa., Aug. 28-Sept. 2, Providence, R. I., 4-9.
 VANITY FAIR (Western: J. J. Collins, mgr.): Winnipeg, Man., Aug. 29, 30, Grand Forks, N. D., 31, Crookston, Minn., Sept. 1, Fargo, N. D., 2.
 VICTORIA BURLESQUERS: Paterson, N. J., Aug. 21-26.
 WEBER AND FIELDS' STOCK: Manhattan Beach, N. Y., Aug. 14-Sept. 4.
 WATSON SISTERS: Cincinnati, O., Aug. 28-Sept. 2.
 MINSTRELS.
 BEACH AND BOWERS: North Platte, Neb., Aug. 30, Cheyenne, Wyo., 31, Laramie Sept. 1, Greeley, Col., 2.
 BARLOW BROTHERS: Paris, Ky., Aug. 29, Fairmount 30, Cynthian 31, Richmond Sept. 1.
 CULHANE, CHASE AND WESTON'S: Maynard, Mass., Aug. 29, Hudson 30, Woburn 31, Exeter, N. H., Sept. 1, Suncook 2.
 FIELDS, AL. G.: Norfolk, Va., Aug. 29, Raleigh, N. C., 30, Goldsboro 31, Wilmington Sept. 1, Charlotte 2.
 GORTON'S: Eastport, Me., Aug. 29, Calais 30, Frederikton, N. B., 31, Amherst, N. S., Sept. 1, Truro 2, Halifax 4, 5, St. John, N. B., 7, 8, HENRY, III: Warren, O., Aug. 29, Ashtabula 30, Conneaut 31, Erie Sept. 1, North East 2, Dunkirk 4, Gowanda 5.
 MAHARA'S: Washington, Ill., Aug. 30, Fairfield 31, Lancaster Sept. 1.
 MELROY, CHANDLER AND CO.: Jefferson, Tex., Aug. 29.
 NASHVILLE STUDENTS AND GIDEON'S: (E. J. Carpenter, mgr.): Mt. Carroll, Ill., Aug. 31-Sept. 1, Rock Island 2, Muscatine, Ia., 4, Geneseo, Ill., 5, La Salle 6, Ottawa 7, Morris 8, Bloomington 12.
 PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Buffalo, N. Y., Aug. 28, 30.
 RICHARDS AND PRINGLE'S: Menominee, Wis., Aug. 29, Stillwater, Minn., 30, Red Wing 31, Lake City Sept. 1, Lansing, Ia., 2.
 RUSCO AND HOLLAND'S: Columbia, Tenn., Aug. 29, Pulaski 30, Decatur, Ala., Sept. 1, Huntsville 2, SAN FRANCISCO: Bradford, Vt., Aug. 29.
 SCOTT, OLIVER: Menominee, Mich., Aug. 30, Marinette, Wis., 31, Appleton Sept. 1, Stevens Point 2, Wausau 3, Antigo 4, Rhinelander 5, Ironwood, Mich., 6, Ashland, Wis., 7.
 SIMMONS AND SLOCUM'S: Washington, D. C., Aug. 21—indefinite.
 VOGEL AND DEMING'S (John W. Vogel, mgr.): Pittsburg, Pa., Aug. 28-Sept. 2, Meadville 4, Greenville 5, Sharon 6, Beaver Falls 7, Tarentum 8, McKeesport 9.
 WASHBURN'S, L. Y.: Philadelphia, Pa., Aug. 28-Sept. 2.
 WHIST, WILLIAM H.: Buffalo, N. Y., Aug. 28-Sept. 2.
 CIRCUSES.
 BARNUM AND BAILEY: Dumfries, England, Sept. 1, Kirkaldy 2.
 FOREPAUGH-SELLS BROS.: Springfield, Kan., Aug. 29, Pierce City 30, Vineta, I. T., 31, Chandler, Okla., T. Sept. 1, Oklahoma City 2.
 GOLLMAR BROS.: Monroe, La., Aug. 28, 29.
 LILE'S: Herrin, Ill., Sept. 1.
 ROBINSON'S, JOHN: Alexandria, Va., Aug. 29, Manassas 30, Orange 31, H. 31, Gartonville Sept. 1, Louisa C. H. 2.
 RINGLING BROS.: Marshalltown, Ia., Aug. 29, Carroll 30, Atlantic 31, Creston Sept. 1, Red Oak 2.
 SUN BROS.: Red Lion, Pa., Aug. 29, Spring Grove 30, Littlestown 31.
 WELSH BROS.: Shamokin, Pa., Aug. 28, 29.
 MISCELLANEOUS.
 BANDA ROSA: St. Paul, Minn., Aug. 28-Sept. 2.
 BROOKLYN MARINE BAND: Brighton Beach, N. Y., July 24—indefinite.
 BUFFALO BLUE'S WIFE: Fond du Lac, Wis., Aug. 29, Madison 30, Winoona, Minn., 31, Rochester Sept. 1, Mankato 2.
 CARLISLE'S WILD WEST: Point Pleasant, W. Va., Aug. 28-Sept. 2.
 EDNA AND WOOD: En route through Chilli, S. A. INNES' BAND: Philadelphia, Pa., June 12—indefinite.
 GENTRY DOG AND PONY SHOW: Elizabeth, N. J., Aug. 28-30, Asbury Park 31, Sept. 1.
 KALITZ'S BAND: Philadelphia, Pa., June 1-Oct. 6.
 KNIGHT AND DEUNER: Carroll, Ind., Aug. 29, Burlington 30, New London 31, Middle Fork Sept. 1, Moran 2.
 LIBERATI'S BAND (No. 1): Philadelphia, Pa., June 18—indefinite.
 LIBERATI'S BAND (No. 2): Charlotte, N. Y., June 19—indefinite.
 PUGGSLEY BROS.: Thomas, W. Va., Aug. 29, Bayard 30, Westport, Md., Sept. 1, Elk Garden 2.
 SANTANELLI (Arthur G. Thomas, mgr.): Bowie, Vt., Aug. 28-Sept. 2, Burlington 4-9.
 SCHILZONY'S HUNGARIAN BAND (C. E. Bray, mgr.): New Orleans, La., July 31-Aug. 28, San Francisco, Cal., Sept. 3-Oct. 1.
 SOUSA'S BAND: Manhattan Beach, N. Y., June 17-Sept. 4.
 SEYENGALA: Freehold, N. J., Aug. 28-Sept. 2, Mt. Holly 4-9.
 TALMA LADIES' BAND (Lenna C. Howe, mgr.): Norumbega Park, Boston, Mass., Aug. 21-Sept. 2.
 (Received too late for classification.)
 A HOT OLD TIME IN DIXIE (Tom McIntosh, mgr.): New York city Aug. 26-Sept. 9.
 HART COMEDY: Greensburg, Ind., Sept. 4-6, Liberty 7-9.
 KEYSTONE DRAMATIC: Columbia City, Ind., Aug. 28-Sept. 2, Auburn 4-9.
 KING DIAMATIC (N. Appell, mgr.): Williamsport, Pa., Aug. 28-Sept. 2, Elmira, N. Y., 4-9.
 LITTLE TRIXIE (Fred Robbins, mgr.): Grand Rapids, Mich., Aug. 31-Sept. 2.
 MATHES, CLARA: Laselle, Ind., Aug. 28-Sept. 2, Springfield 3-8.
 SHAW CO.: Portland, Ore., Aug. 28-Sept. 2, Seattle, Wash., 3-16.
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CUES.

William R. Clifton and Esmeralda Cornwell were married on Aug. 2 at Red Bank, N. J.

Jessie Wallack Dixon will be featured in Frank Harvey's emotional play, *The Mother*.

The residence of Verdi Beyos, the composer, at Paterson, N. J., was burned on Aug. 14, many valuable musical instruments and manuscripts being destroyed.

A divorce has been granted at Oakland, Cal., separating Gail Forrest Graves from her husband, Edward Graves.

T. Henry French has secured the American rights to Seymour Hicks and Fred Latham's new melodrama, *With Flying Colors*, said to have made a prodigious success upon its production at the London Adelphi.

Paul Gerson, last season leading man with Lewis Morrison, and engaged for Ben Hur, is filling a special engagement with Jules Murry, playing Faust, and as stage-manager of the Eastern Faust company.

Edwin Gordon Lawrence's tour in *For Her Sake* opens at Elgin, Ill., Oct. 2. He plays through the West until Feb. 15 and then comes Eastward, ending his season in New England May 1.

Henry Buckler, who has been known professionally as Henry Cameron, hereafter will be known by his own name. Last season Mr. Buckler directed the tour of the Metropolitan Concert company. He has been engaged for Frederick Ward's company.

The Grand Opera House, Reading, Pa., has special lithograph and bill board tickets, bearing the locations for which each ticket is given. After counting up, the traveling manager may list the locations and locate his paper. This form of tickets keeps lithographers on the alert as well as the people who give advertising privileges.

Fred Darcy has returned to New York after an absence of six years in England. During that period he toured through the English provinces and Ireland in his own play, *The Devil's Mine*, and in *Old Kentucky*. He brought with him, for production in this country, a number of melodramas that were successful on the other side.

Joseph Newman, the composer and singer of humorous songs, returned last week from a three months' visit in London and Paris. In the former city he appeared at the Savage Club and at several receptions, where his quaint performances won high commendation. Two of his latest compositions have just been published by a prominent English establishment, and will shortly be sung here by the author.

Lillian Ames Keenan is playing Kate Burke, and Jerome Keenan, Ned Kean, in *A Man of Mystery*, which opened in Pittsburgh Aug. 21.

W. M. Gray, who was to have taken *A Runaway Girl* on the road this season, has sold the rights to the comedy to Ben Stevens and others.

Robley E. Heller has completed a new Biblical drama, entitled *Zebedee*.

A pretty compliment was paid to Mr. and Mrs. George H. Broadhurst the other day as they sailed out of this port for England on the *Campania*. When the steamer passed the anchorage grounds of the Atlantic Yacht Club the commodore's yacht, upon which was Edwin H. Low and a large party of guests, fired a salute and dipped her colors in honor of the departing playwright. The *Campania* answered the salute amid great cheers from all the craft in the vicinity.

The Hanlon Brothers, proprietors of the spectacular pantomime *Superba*, are watching with great interest the career of the Brooklyn Base Ball Club, whose popular name is the same as that of their attraction. They have presented to the managers and to each member of the team two tickets to any of their performances, and at the end of the season they will give to the club a handsome silk banner.

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